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SATURDAY, DECEMBER 29, 1877.

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## CONTINENTAL LITERATURE IN 1877.

## BELGIUM.

THE second centenary-festival in honour of Rubens has been celebrated at Antwerp during the past year, and the occasion has suggested the publication of several works deserving notice. 'The Political and Diplomatic Life of Rubens,' by our learned Keeper of the Records, Gachard, brings together a number of documents hitherto scattered in the archives of several countries; and it is here shown that the diplomatic negotiations confided to the management of the great artist in Holland, in France, and in England, were closely associated with the execution of some of his chief paintings. By English readers there will be found here some interesting notices; for example, in the pages telling something of Gerbier—a painter attached to the suite of the Duke of Buckingham at the time of the marriage of Charles the First—and in other pages telling of the honours bestowed upon Rubens in London. Another book, consisting of annotated documents and letters relating to the life of Rubens, has been published by Ch. Ruelens, of the Brussels Library. A third book of the same class, 'Rubens and the Antwerp School,' is the work of Alfred Michiels, author of several books on the history of Flemish Art. He has produced lately a careful study of 'Flemish Art in the East and the South of France,' in which accounts are given of Flemish painters residing at Dijon, at Besançon, and at Grenoble. P. Génard, Keeper of the Records at Antwerp, assisted by his colleague, Vanden Brande, has given us the commencement of a work based on extensive research, 'P. P. Rubens: Notes on the Great Painter and his Family.'

In 'L'Enfant de Bruges,' Ad. Siret gives us notices biographical and critical of Frédéric vande Kerchove, a precocious artist, who died aged only twelve years, but produced, it is said, some remarkable landscapes, of which the authenticity has lately been strongly disputed. 'L'Art et les Artistes' is a *précis* in which Em. Leclercq describes the artistic progress made lately in Belgium. As many as 488 Belgian sculptors (among whose works are some masterpieces little known) are named by Edm. Marchal in a work which shows great research, and will serve as a basis for further studies—'La Sculpture aux Pays-Bas au XVII<sup>e</sup> et au XVIII<sup>e</sup> Siècle.' The monograph, 'L'Histoire de la Peinture et de la Sculpture

à Malines,' by Emm. Neeffs, deserves notice; and here may be named the 'Descriptive and Historical Catalogue' of our Royal Museum, of which Ed. Fétis has lately given us a new edition. 'La Musique d'Église' is the title under which Alph. Govaerts supplies notices of musicians who in Belgium and Holland have, since the fifteenth century, preserved old traditions in church music, for which he cannot accept operatic roulades as appropriate substitutes.

Among biographical books, literary and political, there are two or three to be named. A life of the author Loumyer has been produced by his friend L. Jottrand; and an account of the life and works of André van Hasselt—a Belgian poet noticeable as regards his versification—is given by L. Alvin. In his 'Notes et Souvenirs,' Louis Hymans, a well-known journalist, has much to say of recent affairs, with which he has been closely connected, and in 'Types et Silhouettes' he gives us portraits—some very good—of men eminent in literature and politics. 'Le Droit International et la Question d'Orient' is a serious political work by G. Rolin-Jacquemyns, and treats of recent events in the Balkan peninsula. In 'Les Sociétés Ouvrières de Gand,' F. Laurent records the results of his own long experience in connexion with plans for helping the working classes in this country.

The first of our novels to be named is the 'Partie Perdue' of Comte Goblet d'Alviella, which as a literary work deserves praise, and fairly represents one side as regards some important questions lately discussed with asperity in this country. 'Un Héros,' by Caroline Gravière, is a lively story. The 'Contes Bleus' of Karl Grün is a mixture of rural poetry, botany, and natural history, with a dash of geology. André le Pas, in his book 'A la Porte du Paradis,' has imitated some pious legends of the thirteenth century, while he has not forgotten a style that calls to mind the eighteenth. The old fashions of our Walloon capital are pleasantly described by Henriette Grosjean in her series of letters entitled, 'A Liège il y a Quarante Ans.'

'La Mère de Rubens,' a drama in five acts, by Ch. Potvin, has been described as an apology for the mother of the great painter. There is some originality in 'La Fanfare du Cœur,' a small book of poetry by Lucien Solvay. 'Les Talismans de Stamboul,' by Ed. de Linge, is a poem based upon a Servian legend.

Among voyages and travels 'Inde et Himalaya,' by Comte Goblet d'Alviella, is noticeable. The author was the Indian correspondent of *L'Indépendance Belge* during the time when the Prince of Wales was in India. 'Un Été en Amérique,' by Jules Leclercq, is a lively book of travels. 'Les Progrès de la Puissance Russe' and 'La Rivalité de la France et de la Prusse,' both by Théod. Juste, may be classed with our best recent contributions to general history; the latter especially shows research. As regards the special history of Belgium no substantial work of importance has lately appeared, but many materials for such a work have been collected; for example, in the second volume of Gachard's book, 'La Bibliothèque Nationale de Paris.' There is proof of study in Ch. Piot's book, 'Les Agissements de la Politique Étrangère vers la fin du XVIII<sup>e</sup> Siècle.' Rahlenbeck, in 'Les Protestants de

Bruxelles,' tells their history from the sixteenth century to the present. 'La Topographie des Voies Romaines de la Belgique,' by Camille van Dessel, is made more valuable by its appended map of ancient roads. At Ypres and at Bruges the Keepers of their Records, Diegerick the elder and Gilliodts van Severen, continue the publication of various important documents, especially those relating to the controversies of the sixteenth century. Alphonse Wauters has lately published the fifth volume of his national compilation, 'Table Chronologique des Chartes et Diplômes imprimés concernant l'Histoire de Belgique.' 'Les Mémoires Secrets d'Adrien Foppens,' respecting the politics of the Netherlands in 1680-82, have been edited by L. Galesloot; and C. Lyon has edited an original manuscript of the last century giving an account of the siege of Charleroy.

There are a few books to be named in local history; among them, 'L'Histoire de la Commune de Namur au XIV<sup>e</sup> et au XV<sup>e</sup> Siècle,' by Borgnet and Bormans; 'L'Histoire de la Ville d'Enghien,' by Ern. Matthieu; and E. Best's monograph on Bornhem and its château, of which Marnix was once the lord.

In jurisprudence several important publications have appeared. Prof. Laurent, of Ghent, has completed the volumes xxiv.-xxviii. of his 'Principes de Droit Civil.' An extended edition of the 'Cours de Droit Romain,' by Prof. Maynz, has appeared. 'Une Histoire du Droit de Chasse,' by A. Faider, is a book of general interest, treating of the game-laws of Belgium, England, France, and other countries.

There remain to be named some books not included in the preceding classification. J. Delbœuf, in his 'Logique Algorithmique,' shows much ingenuity in his method of employing signs instead of words. The 'Essai de Numismatique Yproise,' by Alp. Vandenpeereboom, recalls to mind the faded dignity of Ypres, formerly the rival of Bruges. In his 'Dictionnaire des Devises,' Ferd. vander Haeghen, Librarian to the University of Ghent, has collected 3,000 monograms and other devices used instead of names of authors, printers, and others, especially in the sixteenth and seventeenth centuries, when so many anonymous pamphlets were issued.

Flemish literature can show this year at least two or three books of interest for specialists. The first is 'Plantin and the Plantinian Press,' a prize essay by Max Rooser. Another is an old Flemish Chronicle of the times of Alba, which is written with much naïveté, and has been edited by Ferd. vander Haeghen. The 'Mirror of Wisdom,' a manuscript of the thirteenth century, has lately been edited by Prof. Bormans, of Liège.

Among Flemish contributions to geography and history 'Africa,' a good book, compiled by C. vander Cruyssen, may be named as one containing much information on a subject here made popular through the influence of King Leopold the Second. Frans de Potter and his colleague, J. Broeckaert, continue their series of historical monographs. Those published this year are accounts of the towns Courtrai, Alost, and Roulers. Karel de Flou, in his 'History of the Kerels in Flanders,' has collected his articles previously published on that subject. In technology a 'Practical Handbook of Cotton-Spinning,' by G. Pipyn

and Alb. van den Steen, has been highly commended. The 'Year-Book for 1877,' published by the "Willems Fonds," contains some good papers.

The history of Flemish literature is partly represented by a 'Mirror of the Literature of the Netherlands,' a heavy book by Prof. Alberdingh-Thym. There is more freshness and vivacity in the estimates of modern Flemish authors given by Max Rooses in his 'Sketch-Book.' The 'Biographical Dictionary of Literature in the Netherlands, North and South, Holland and Belgium,' is now completed. To this work Jos. vanden Brande has been one of the chief contributors.

As in former years, dramatic works in Flemish are comparatively numerous. 'William the Buffoon,' in five acts, a good drama recalling the times of Philippe le Bon, is the work of the painter Willem Geets. 'Julius Cæsar,' a piece in one act, by Emiel van Goethem, is a second instance of great success. The hero, like his great namesake, is a conqueror, but his victims are women. Of course, he is conquered at last. Minor successful pieces are rather numerous.

Meanwhile, poetry is not silent. The sisters Loveling have published, with some additions, a new edition of their poems. 'A Little Flower' is the title of a volume of poems, in which Em. Hiel makes us acquainted with the happiness of his second marriage. There might be some promise in the 'Garland of Songs and Poems' by Victor van de Walle, if he would avoid imitations of Lamartine. One of the best of the Flemish poets, Theodoor van Ryswyck, has ready for publication a new edition of his poems. Hendrik Conscience, in 'The Uncle of Felix Roobeek,' has given us new sketches of contemporaneous manners, and each of the well-known prose-writers, Sleetx and Snieders, has published his collected works. In his 'Fantasia,' Ern. vander Ven has displayed at once his vivacity of style and his coarseness of sentiment. Teirlinck-Styngs—two authors whose co-operation reminds one of Erekman-Chatrian—are manifestly imitators of Conscience in their last book, which is entitled 'The Schoolmaster's Bertha.' It has, however, the charm of *naïveté*. But the most original of all the Flemish books of fiction for this year is, without doubt, that entitled 'In our Flemish Land,' by W. G. E. Walter (a pseudonym). The writer's true name is not known. His book describes with graphic power the social and religious relations of the peasantry in a majority of the villages of Flanders. There, it is said, the Catholic clergy, inspired with Ultramontane zeal, are exercising more and more a tyranny that is fast becoming intolerable. The book has made here a profound impression. It is the work of an unknown writer; at the same time it is a masterpiece of its class.

ÉMILE DE LAVELEYE—PAUL FREDERICQ.

#### BOHEMIA.

THE fact may be ascribed either to our own circumstances and tendencies, or to a general prevalence of historical studies, but the result for the past year is clear—we can show a considerable productiveness in the field of historical literature. Palacky left his 'History of Bohemia' complete only as far as the year 1526. Since his decease a host of

younger students have zealously made contributions to the history of our people, and the continuation of his work may now be regarded as something possible. Among all the historical results of the past year the first to claim our attention is the extensive compilation entitled 'Transactions of the Bohemian Diet,' of which a first volume, comprising eighty sheets of quarto size, has been published. It has been edited by Gindely and Dvorsky. Of these the first named has also given us an original work of some importance—'A History of the Bohemian Revolution after 1618.' During the time 1618–34, our national history was closely connected with the greatest movements by which the peace of Europe was disturbed. Bohemia was the field where the warfare between Catholics and Protestants began, and where its issue was first of all decided. In describing that epoch the writer displays clearness in the outline of his narrative, and all the minute and painstaking research characteristic of a patriotic historian. The antecedents of the Thirty Years' War, the measures of Ferdinand the Second, the misfortunes of Frederick, King of Bohemia, and of his wife, the daughter of James the First of England—these, like other episodes, display the author's ability in completing and making more correct some passages of history already partly written.

The second of the editors named above has distinguished himself by his publication of an interesting work, 'Memorials of Bohemian Women' (of former times), and has also produced a unique book of its class—a really historical monograph on the well-known story of the "White Lady," the apparition haunting German palaces where disasters are impending. Of Dudík's 'History of Moravia' a third volume has appeared, and Ferdinand Schulz has given us an interesting work in his 'Bohemian Exiles.' It is a sad though instructive history of religious persecutions in the sixteenth and seventeenth centuries, and closes with some remarkable words. "These exiles," says the writer, "went forth, in fact, as teachers and benefactors. Poor themselves, they were the distributors of true riches; though degraded as to their own worldly position, they endeavoured to lift others up; and while they were still prisoners, they were able to spread widely a love of true freedom."

Next should be named a popular 'History of Bohemia,' which the author, J. Maly, has arranged in the form of a lexicon, or so that his readers can readily refer to notices of special epochs and events. Of many other contributions to historical literature one excellent specimen is seen in Dr. Rezek's monograph on 'The Election of the Archduke Ferdinand as King of Bohemia. Other special histories—several telling the stories of our towns and districts, our churches and convents—must here be noticed only collectively, or as fair signs of a general activity among our students of history. Before we leave this field, however, a posthumous publication, the lectures of the late F. Celakovsky, 'On Early Slavonic Culture and Literature,' should at least be named with commendation.

In the department of philosophy one of our more remarkable books is a second part of Cuper's work on 'Old Indian Lore.' The first part was theoretic, and treated of the sources and developments of positive religions, including Christianity itself. This second part is

analytic, and consists partly of specimens selected from the sacred writings of various religions, Brahminic, Buddhistic, Chinese, and Old Persian. In the same field of research, Prof. Max Müller had already supplied materials for extensive studies, and Cuper has now made the study inviting to readers of general literature.

In æsthetics the 'Essays' of Dr. O. Hostinsky must be named; especially one entitled 'Darwin and the Drama.' The writer here defines tragedy as an artistic representation of our general "struggle for existence." This wide definition applies rather to the *motif* or general aim than to the distinct form of the drama, and might as well apply to the general intention of an epic poem. Substantially there is nothing new in the notion; for in poetry fighting for one's own dear life had, by many writers, been made a predominant *motif* long before the time when Darwin made use of it as a means for accounting for the variations of species. In the essay entitled 'A History of Arts in the Nursery,' the same writer (Hostinsky) describes the development of artistic taste in a child. He thus treats of man's earliest efforts in art without going back into dim speculations respecting the unnamed artists who, in prehistoric times, gave shape and decoration to flints and bones. Studies of prehistoric times have their representative books for the past year, though here they can be noticed only in this cursory manner.

In our library of the physical sciences the first new book to be named is one by Lad. Celakovsky—'A Scientific Examination of Darwin's Theories,' especially that of natural selection as a means accounting for the origin of species. The critic, who, for the most part, agrees with Darwin, cannot accept the cause assigned as alone sufficient for the effect. Darwin himself, in his later writings, hardly maintains the theory here described as inadequate to account for facts. From the same writer (Lad. Celakovsky) we have a new 'Flora Bohemica.' Science suggests that there are some books remaining unnoticed and treating of several parts of technology. These, however, must be left without special notice, though several among them relate to one of our chief branches of industry—the brewing of good beer.

To turn (rather abruptly) to poetry—among the almanacs, partly poetical, our Slavonic 'Nitra' now addresses us in our own tongue, instead of the North Hungarian dialect formerly employed. The Magyar attempt to put down the Czech language has thus had an effect—exactly contrary to that intended. Various anthologies and translations must be left unnoticed, but the original 'Poems' by Rudolf Pokorný should be named. His moral and patriotic verses are better than his love poetry. 'Vittoria Colonna,' by J. Vrchlický, is a splendid Italian study. In the poems written by I. Hruby, and entitled 'U Krbu' ('At our Fireside'), the ideas are popular, and there are good materials for ballads. 'The Baptism of St. Vladimír' is a humorous, satirical, and partly political work by Havlíček. There should also be named, at least, 'Jaroslav a Laura,' by Pok. Poděbradský, and 'Po krvavém Sněmu' ('After the Bloody Diet'), by J. Kratochvíl. Lastly, there are the 'Old Bohemian Dramas,' edited by J. Jireček, of which the interest belongs mostly to the history of philology and culture.



Among novels and romances, 'The Laurel Crown,' by V. Vleek, is a long romance, deserving some words of praise. The pleasant and truthful village stories written by Fr. Prayda have already gained celebrity. J. Neruda has given us another volume of his "Feuilletons," and his 'Tales of the Minor Town in Prague.' In these he reminds us sometimes of Bret Harte and Mark Twain, but his humour has not been borrowed. His best sketches were produced before the time when those American humourists found readers in our land. J. DURDÍK.

# DENMARK.

JUST before 1876 closed, our literature lost the last two of our great poets of the last half century, Frederik Paludan-Müller and Christian Winther; Paludan-Müller died on the 28th of December, Winther two days later.

During the past year Danish literature has not been sterile. We have several interesting productions to point to. In drama, however, we are rather poor; some of the best dramas in later years have been furnished to our national stage by the Norwegian poets, Bjørnstjerne Bjørnson and Henrik Ibsen. The latest production of the latter, 'The Supporters of Society,' is at present being acted in our national theatre. For the subject of a drama (only printed, not acted) a young Danish author has chosen the life and death of Savonarola, the Italian reformer. An anonymous author has made a drama of the old English romance, 'King Robert of Sicily,' the king who, on account of his pride, was deprived of his royal state by an angel that assumed the prince's shape, the real king being mocked and scorned till he humbled himself. In our drama, 'The King Transformed,' it is the king's own angel—i. e., his better nature—that proceeds against him. In adopting this contrivance the author commits a great and unnatural sin against dramatic laws; what ought to be made clear in the chief person by a natural psychological self-development is here carried out by the expedient of cutting the hero into two halves, and putting those halves to act against one another. To enter into such an idea is difficult to a modern mind. There are, however, in the drama traces of poetical endowment. At the performance the play succeeded; this was not the case with another piece by the same author, which was acted only once or twice. A small anonymous play, 'After-Summer,' met with a kindly reception from the public.

E. von der Recke, who some years ago made himself known by a drama, has published a small collection of lyrical poetry. Besides several insignificant pieces, the little volume contains some good poems, beautiful in form, but it will not be long remembered. Since the death of P. Faber, especially known as author of one of our most popular national songs, his son has undertaken a collection of his 'Ditties and Verses,' which are for the most part of a humorous character. Collections of poems by H. V. Kaalund and H. Drachmann have lately appeared.

One of the most considerable literary productions of the past year—and in the field of fiction, as far as I know, the most considerable—is a remarkable book, entitled 'Fru Marie Grubbe.' Its author, J. P. Jacobsen, is a young man, originally a naturalist, who has

done service in that department of knowledge, among other things, by translating a couple of Mr. Darwin's chief works into Danish. In his novel he, with poetical freedom, treats the life of Marie Grubbe, a Danish noblewoman of the seventeenth century, whose fate carried her through almost all classes of society, from the most refined circles of the court to the rudest sections of the common people. Taking this lady for his chief character, Jacobsen, in a great variety of scenes, has presented a series of wonderfully striking pictures of high and low life in the seventeenth century. Executed with great poetical fancy, they are based upon a deep study of the whole manner of living and thinking in that age; thus all the conversations in the book are conducted in what is a true imitation of the language and style of the time. There is in this book a faculty of psychological perception both deep and subtle, there is a careful observation of nature in its details, a ripeness and sobriety wonderful in such a young author, and much artistic solidity in the execution of the scenes, which are painted with a firm hand, detail by detail, so that the pictures are all of them real and stirring. And there is a strangely powerful yet soft tone about the style and moods that often acts on the mind with a true spell—sometimes almost rhythmical poetry occurs amid the prose descriptions. The author tells of life as he finds it with realistic power, without any false ornament or prudery, and without any coarseness. Another of our younger authors, Drachmann, has this year published a novel, 'Tannhäuser,' whose main subject is the relation between a married man and the beloved of his youth, now another's wife. Besides this he has collected into one volume, entitled 'Young Blood,' four smaller tales, that appeared originally in the Danish periodical, the *Nineteenth Century*. If we compare Jacobsen and Drachmann as novelists, it is obvious that Jacobsen is by far the more considerable; his book is much more of an earnest, quietly developed work of art than Drachmann's. Interesting and fascinating as a novelist, the characteristic of Drachmann seems to be a bold flight of fancy, enlivened by sparks of true genius; warmth and fervour mark his novels, but this energy is not always allowed to work itself into those many details that fiction demands. As a poet, clothing his fanciful thoughts in sounding measures, Drachmann produces his best work; in 'Tannhäuser,' therefore, rich in poems interspersed, these very poems belong to the best things in the book. A few weeks ago Drachmann published some sketches from Als and Dybbøl. Of novels there, upon the whole, appear a great many in the course of a year. We this year have had, 'The Prisoner in Kallø,' by Carit Etlar; 'Himmelbjerget,' by S. Bauditz; a small novel, 'Pictures from a Manor-House,' not without talent, by a new pseudonymous author, Henrik Herholdt; 'A Free Man,' by Holm-Hansen; 'Rich Days,' by Johanne Schjöring; 'The Chief and his Bride: a Tale from the Twelfth Century,' by Henning Fox; 'Sigurd,' by Kristian Gløersen; 'Niels Brahe,' by H. F. Ewald; and collections of tales by Carl Andersen, L. Budde, and Thyregod. Th. Lange, besides a collection of some earlier written sketches, has published 'A Symposium.' He himself calls the book "a tale," but Lange, like his spiritual kin-

man Wordsworth (see *Athen.* No. 2513), is a little too inclined to find "a tale in everything." The little volume is a series of descriptions, without any mutual connexion, told by three friends, who, after long absence, spend a jubilee-night together. Some of the descriptions of nature are executed with sensibility and poetical feeling, but any greater value "the tale" has not.

In the field of literary criticism and history, besides a new volume of Arentzen's 'Baggesen and Oehlenschläger,' and a work about the Norwegian poet Wergeland (deceased 1845), by a young author, H. Schwanenflügel, I must mention that our eminent critic, Georg Brandes, has made a volume, entitled 'Danish Poets,' out of some essays, already in part published, of much value about four of our considerable poets, all dead within the last six years—Hauch, Bødtecher, Winther, and Paludan-Müller. He besides has written a book on our great religious thinker, the wonderfully gifted genius, Søren Kierkegaard. In this book Brandes, in his usual powerful and original manner, endeavours to point out the genesis, the natural development of Kierkegaard's works; he draws connecting lines between those works and prominent features in their author's life, and investigates the trains of thought based upon and derived from these features.

Besides these two volumes, this diligent author has published a revised edition of the first volume of his large, but as yet unfinished work, 'Main Currents in the Literature of the Nineteenth Century,' whose fourth volume I reviewed in the *Athenæum*, No. 2513. It was by this first volume (dealing with the literature of the French emigrants), in its original form, that Brandes raised anew the standard of free thought in Denmark, giving a fresh impulse to many minds, but, at the same time, calling forth a stout resistance from the conservative side. This resistance has been strong enough to prevent his being created a professor in our university, and has thereby prompted him to go to Germany. The liberal-minded monthly, the *Nineteenth Century*, edited by Georg Brandes and his brother, has now ceased to appear.

In the question of religion, the year, on the side of free thought, has produced a well-written pamphlet, by a pseudonymous author, Theodorus, 'Letters to a Country Clergyman'; and lately the same author has edited 'A Correspondence on the Occasion of Ecclesiastical Marriage.' On the other side, I may mention the clergyman Paludan-Müller's 'The Visible and the Invisible'; a short time ago appeared, as a contrast to Theodorus's first-mentioned pamphlet, 'Letters to the Religious Freethinker Theodorus, from his Friend the Country Clergyman.'

In historical literature, Troels Lund, who has made an especial study of Danish history in the sixteenth century, has given a picture from that time in an account of the freebooter Mogens Heinesøn. A new historical undertaking has been commenced, the first number of an historical annual, edited by B. S. Thrige, having lately appeared. Among the contributors we find the distinguished historian Prof. Paludan-Müller, brother of the late poet.

Our literature of personal history and memoirs has also increased in the past year. Bille and N. Bøgh have edited a collection of letters written to the poet H. C. Andersen

(the continuation of whose self-told life has been edited by J. Collin). Many of the letters in this collection are from Andersen's maternal friend, Fru Signe Leessøe, whose life has been described by N. Bøgh in a book lately published. Furthermore has appeared, after the death of the author, H. N. Clausen's 'Notes about the History of My Life and My Time'; Clausen was a professor of divinity in our university. M. Goldschmidt's 'Recollections and Results of Life' have been closed. Only the first part, telling of the author's childhood and youth, has a biographical interest; it is interesting to read, but sometimes it recalls to one's mind that faculty of Richardson's described by Keats as the "power of making mountains of molehills." Just now Goldschmidt is collecting several old and new stories and sketches into a single work, 'Tales and Images of Reality.' Fr. Meier has written the life of Wiedewelt, our most considerable sculptor before Thorvaldsen.

Among other books in different quarters may be mentioned S. Grundtvig's 'Danish Popular Stories, retold from Unprinted Sources'; 'Contributions to an Historical-Topographical Description of Iceland,' Vol. I., by Kr. Kälund; a work on Spinoza, by H. Höfding, forming a volume in the biographical series edited by H. Trier; collections of lectures, by Prof. R. Nielsen; four cleverly-written sketches on social questions, by V. Secher. Lately has appeared a good translation of Mr. Swinburne's 'Erechtheus,' by E. Lembecke. AD. HANSEN.

#### FRANCE.

AT the moment of commencing my account of our literary production during the year of disgrace 1877, I am reminded, in spite of myself, of the statistics of the vineyards in the departments ravaged by the phylloxera. A half-crop here, say the official reports, and, further on, the fourth of a crop, and, still further on, crop absolutely *nil*. The political phylloxera that goes by the name of the Crisis has raged in Paris and all the departments without exception, from the 16th of May till the 13th of December. For more than seven months not a bookseller has dared to undertake a publication of any importance. If a stray author has thought of printing a volume of prose or verse, the publishers have invariably replied, "Wait! we can speak about the matter again when France shall breathe freely."

Writers and booksellers have, then, commenced nothing, it is not too bold to say; they have at most continued what was already on the stocks, and they have done so without much hope of profit, for the largest firm in Paris was receiving three weeks ago from all its provincial correspondents hundreds of letters which may be summed up thus, "It is useless to send us your *livres d'étrennes*; we should not be able to dispose of them."

Happily for the honour of our country, a great publishing house is not one of those machines which can be stopped with a turn of the hand, by merely passing a band from one pulley to another. MM. Hachette have continued without a break, if not without anxiety, the large and beautiful works which have made their reputation European. The supplement to the 'Dictionnaire de la Langue Française' of our dear and illustrious Littré is approaching its end. It will have the

importance of a fifth volume. The 'Dictionnaire d'Archéologie' of MM. Daremberg and Saglio, the 'Dictionnaire de Botanique' of M. H. Baillon, advance slowly, but they have not been stopped. The 'Dictionnaire Universel des Littératures' of M. Vapereau is quite finished. It is one of the most useful books which has been presented to us for a long time. It is full of precise information, well put together, marvellously arranged. No man of letters can afford to do without it, now that it has appeared, and I am continually asking myself how I worked so long without this precious companion. M. Élisée Reclus, that learned exile who will be restored to us soon, I hope, has completed the third volume of his 'Géographie Universelle.' It is a large octavo of some thousand pages, illustrated by maps and drawings of an absolute exactness. It embraces Central Europe. Madame Conrad de Witt, the worthy daughter of Guizot, has given to our children the second and last volume of his 'Histoire d'Angleterre,' which ends with the accession of Queen Victoria. The *Tour du Monde*, an excellent periodical, destined to supply the most grievous defect in our education, has been augmented by two handsome quartos, while the *Journal de la Jeunesse* has filled its two annual octavos with novels, anecdotes, miscellaneous and instructive matter, and pretty illustrations. We are far from the time when MM. Hachette used to bring out, in their "Bibliothèque des Chemins de Fer," three or four volumes a month. They do no more now than issue every year for children's presents some half-dozen tales chosen from their own journal. These editions, handsome octavos, carefully printed and richly illustrated, are in high favour with our young people of both sexes. The 'Neveu de l'Oncle Placide,' by M. Girardin, 'Heur et Malheur,' by Madame d'Erwin, 'Courage et Dévouement,' by M. Charles Deslys, 'Montluc le Rouge,' *roman de gestes*, by M. Alfred Assollant; are the principal successes of the year, along with the 'Expédition du Tegetthoff,' translated from the German of Lieut. Payer. The *ouvrages de grand luxe*—those books which the provincial booksellers feared they would never sell, and which they are selling after all—are the splendid edition of the 'Ciel' of M. Guillemin, a manual of astronomy that anybody can understand; the 'Bords de l'Adriatique et le Monténégro,' by M. Charles Yriarte, a handsome quarto, which, by its shape and decorations, recalls the 'Italie' of M. Gourdault or the 'Rome' of Francis Wey; the 'Vie Végétale,' a handsome octavo of M. Émery; pictures and scenes from the 'Vie des Animaux,' by M. Lesbaizeilles, in quarto, richly illustrated; and, finally, two splendid folios, containing Goethe's 'Faust,' translated by M. Porchat, and the 'Histoire de Joseph,' printed with the same type as the celebrated edition of the Gospels, and illustrated even more brilliantly, if that be possible, with the etchings and wood engravings of M. Bida.

MM. Hetzel, father and son, have known how to attach to themselves, by ties stronger than those of interest, a certain number of writers justly esteemed, and of whom the most widely read is M. Jules Verne. This lucky popularizer, after having rushed through the deserts of Siberia in company with "Michel Strogoff," has launched himself,

perhaps imprudently, in the planetary world. His new tale, 'Hector Serradac,' is more strange than interesting, and I doubt if it will teach anything to its young readers. M. Jules Verne has, if I mistake not, arrived at the limit of useful popularizations: he will do well to return to earth, where ingenious minds like his have still a thousand things to find. M. Lucien Biart, a traveller, scholar, and man of letters such as France can count few, publishes a translation of 'Don Quixote,' a little simplified, *ad usum juventutis*, and an original novel, entitled 'Deux Amis.' The 'Aventures d'un Grillon, par le docteur Candèze,' is a return to those *jeux d'esprit* which amused one's youth. Do you remember the 'Animaux peints par eux-mêmes'? I read the book again, some years ago, and, if the designs of Grandville seemed to me laborious and heavy, there are very pretty passages by Musset, George Sand, and Stahl (Hetzel's literary pseudonym). It is, therefore, not surprising that after some forty years or so Hetzel has wished to return for a moment to his first loves. The 'Aventures d'un Grillon' has been popular: I doubt, however, whether it will create a school. Hetzel, who is an old friend of Victor Hugo, and his courageous publisher in the evil days of exile, reprints him from time to time, and always with success. 'Les Enfants,' a book for mothers, illustrated by M. Fromont, has its place in all family libraries. The 'Histoire d'un Enfant,' a delicious tale of Alphonse Daudet's, was formerly styled the 'Petit Chose.' In its present shape, with the illustrations of M. Philippoteaux, the refined work will find a new circle of readers. I predict the same fortune for 'Une Famille pendant la Guerre' (1870-1871), the patriotic novel of M. Baissones, crowned by the Academy, and, which is much better, by the sympathy and esteem of all good Frenchmen. I can merely mention the collection incessantly renewed of the Stahl Albums, the 'Petites Sœurs,' 'Petites Mamans,' 'Petits Frères,' the endless travels, adventures, and politenesses of Mlle. Lili; but a special mention is due to the 'Chiens et Chats' of my friend Eugène Lambert. It is the first time that a publisher has been well advised enough to collect in a volume the best pictures of a painter of *genre*, very popular at the exhibitions from his earnestness and originality of mind. This is M. Charpentier, the well-known publisher of Musset, of Théophile Gautier, and of Prosper Mérimée, who has given us the two romances that, in a year poor in works of imagination, have been the most widely read and widely circulated—'L'Assommoir' and 'Le Nabab'; the first, in its way, not absolutely a masterpiece, but certainly the masterpiece of its author, M. Émile Zola, who has never shown his own characteristic qualities, both good and bad, more clearly than in this book. It is not a good book—it is neither beautiful nor true; but it has been, for author and publisher, a grand success. The *dilettanti* of realism have, indeed, found in it such powerful attractions, that in the course of the last few months they have called for not less than 30,000 copies. The book calumniates in a brutal manner the working classes of Paris. In this respect it is nothing better than a gross caricature; but with all its faults the book has such charms for the world of readers to whom it is addressed, that it has been one of



the great successes of French literature in this year. 'Le Nabab,' by M. Alphonse Daudet, is a book of a superior class; it is, in fact, the disguised biography of an excellent man of his kind—François Bravay, with whom I was well acquainted when in Egypt, and whom I remember with feelings of cordial esteem. Ambition of a worldly kind, remarkable love of labour, and inexhaustible *bonhomie*—these were his chief traits. He played for millions of francs in all the chief commercial centres of Europe and Africa, just as heartily as he would have played at games more harmless in his native place, if he had had the good luck of spending all his life in that village of La Drôme where he was born. At once ambitious and generous, clever yet naïve, ardent in pursuit of money, yet free in the distribution of his winnings, he lived a life of restless speculation, and died at last poor (or worse than poor); but he left as survivors more ungrateful friends than offended creditors. M. Daudet, who knew the man well, but was never indebted to him, has written a book, of which the tone betrays neither the unfaithful dependent nor the spiteful enemy. On the contrary, the book shows a genial sympathy with the man, combined with a just indignation against his false friends. Especially to be admired in this story are its sketches of several public men, made conspicuous by their relations with the political affairs of the Second Empire. Here you will see the Duc de Morny as well portrayed as M. Bravay himself, and of these two the former is not the less interesting character.

M. Charpentier has also given us this year several romances that should at least be named:—'Alice,' by M. Valéry Vernier; 'Trois Roses dans la Rue Vivienne,' by M. Gustave Claudin; 'Raymonde,' by M. A. Theuriot; 'Les Nouvelles Campinoises,' by M. J. Wilbort; 'Les Contes Choisis,' by Alphonse Daudet; and (last, not least) 'Trois Contes,' by Gustave Flaubert, an excellent author, who writes too little. In other departments of literature the same firm has lately given us several noticeable books:—The 'Théâtre Choisi' of Duvert; a continuation of the 'Mémoires' of Philarette Chasles (formerly your contributor). It has rescued from oblivion Philothée O'Neddy, once a *protégé* of my own dear and venerated teacher, M. Ernest Havet; also a magnificent book by Edmond de Goncourt, which may be called rather an attempted defence of, than an impartial history of, our light-minded and unhappy queen, Marie Antoinette. This work contains a large store of documents and *pièces justificatives* on her side, but they are not sufficient, as I think, to sanctify her memory.

An able writer and a clever draughtsman, MM. Guimet and Régamey, have conspired together to produce the next book to be noticed, a quarto volume, entitled 'Promenade Japonaise,' which is instructive, amusing, and picturesque. Above all similar books published in this country, this makes us acquainted with life in Japan in our own times. From the firm of Didot we have 'Le Siècle XVIII<sup>me</sup>,' another of their valuable volumes (in large 8vo.), containing a continuation of various documents, literary, scientific, and artistic, all belonging to the eighteenth century, and well edited by M. Paul Lacroix.

Here we not only read of facts and events, we also see them. All the rich materials that have been collected by wealth united with intelligence and with good taste have been stored in the old house "de la Rue Jacob," and are now displayed in the series of volumes to which that here noticed belongs. Architecture, painting, sculpture, engraving, and the industrial arts requisite for producing the masterpieces of the fine arts, all are represented well in these splendid volumes issued by the firm of Didot. They display the final efflorescence, the best artistic result or expression of our whole national life. I cannot guess what freak of fancy has led the same publishing firm to issue the book next to be noticed, 'Les Harmonies du Son,' written by M. Rambosson. It is an odd book, containing fair proofs of ability, of considerable knowledge in art and in science, and of a prodigious stock of archæological notions, backed by all the support that engravings and lithographs can afford. Rarely does a *savant* find a chance for making such a gorgeous display of his own darling theories.

Next to M. Charpentier, the firm of M. Lévy has this year succeeded best, in producing the books most widely circulated and translated. The first to be named is, of course, the 'Histoire d'un Crime,' by Victor Hugo, of which not less than 100,000 copies have been sold here, to say nothing of all the translations that have found readers in other lands. By some inspiration of genius the author has seen that the present is a time suitable for telling again the story contained in this book, of which the general purport makes, perhaps, sufficient amends for several defects as regards the exact truthfulness of its details. As some politicians say here, the book has come *à propos*, or like a heavy shower that falls just at the moment when a conflagration is in its incipient stage; in other words, they would say that another political crime has been averted by Victor Hugo's book, this 'Histoire d'un Crime.'

To quite another type of literature belongs the story called 'Les Amours de Philippe,' which has also been very successful. The author, M. Octave Feuillet, the most amiable and refined, as well as the latest, of all our *romanciers du salon*, has of late made himself conspicuous only by his absence; but now he has reappeared, and all his fair readers are highly delighted to find that still his style is as charming as ever. Indeed, the fair sex of Paris are just now devouring the delicate morsels contained in this book as eagerly as they once consumed their first supply of the various "tid-bits" sent in for their relief at the close of the last siege of Paris. This book has been a great success for the publishing firm of Lévy, from which we have also several agreeable books worthy of notice,—for example, these:—'L'Abélard,' by Charles de Rémusat; 'L'Art d'être Grand-père,' by Victor Hugo; the 'Théâtre Complet' of Emile Augier; the 'Premières Années de Paris,' by M. Vacquerie; the 'Souvenirs' of Daniel Stern (the *nom de plume* of Madame Comtesse d'Agout); and to these may be added the 'Dernières Lettres' of poor Doudan, a man who, apparently, has been thus recalled for the moment to life merely to assist in the final blundering of his unhappy pupil, M. le duc de Broglie.

M. Plon is still one of the foremost among our enterprising publishers, and has this year added some new volumes to a series that will at last furnish a whole library of readable books—the pleasantest those belonging to his shelves set apart for memoirs, voyages, and travels. Among the favourite writers whose books are recommended by M. Plon and the editors he employs these seem prominent:—M. de Valbezen, the Baron Ernouf, the Vicomte de Vogué, the Comte Goblet d'Alviella, Col. Chaillié-Long, and your countryman, Capt. Burnaby. The editors of several books issued by M. Plon popularize freely (here and there one might almost say grossly) in their handling of certain topics; for instance, in their 'Déserts Africains,' a book in parts exaggerated, but instructive, written by M. A. Lapointe, and illustrated with designs by M. de Montaut. The publisher seems to be a great admirer of the author and artist Bertall, for whom he issues on an average one large volume of octavo size. For this year the volume is 'La Vigne,' a sort of tour at home among the vineyards of France. It is deficient neither in talent nor in liveliness, and makes a pleasant book.

Here I must turn to notice some of the best of the recent books that may be called artistic which have appeared in spite of the Crisis. The firm of Didier has issued a work in which M. Charles Clément has raised a monument to the glory of Gleyre. The author is the excellent critic of *Les Débats*. The firm of Ballue (who publishes our *Journal of Art*) has issued the last part of 'La Troisième Invasion,' by M. Eugène Véron, an excellent historical and patriotic work. The last volume of 'Venise,' by Yriarte (a book of which I said something last year), has been published lately by Rothschild. The author has in this conclusion of his work surpassed all my highest expectations of his probable success. He has, indeed, made the book so attractive that readers who have never had the pleasure of seeing Venice itself may here find (almost) a substitute for that enjoyment; while those, more fortunate, who have known the luxury will find a new delight in reviewing the Venetian scenes so well remembered and so well described in this charming work by M. Yriarte. An excellent critic of art is M. Burty, the author of a book lately published at the office of *L'Art* (Paris and London), and consisting of an admirable study of Fromentin, a man who was at once author and artist, and whose twofold genius is displayed here in his writings, as well as in the illustrative designs now for the first time edited.

Two sumptuous volumes, each in octavo size and richly illustrated, have appeared lately, and each deserves at least to be named respectfully. One is 'François I<sup>er</sup>,' by M. de Lescure. This book shows extensive reading, and is based upon many studies of original documents. The other, 'La Forêt,' by M. Eugène Muller, is scientific, but at the same time is poetic, and is richly illustrated with a design on almost every page. The firm of Maurice Dreyfous has given us, first, 'Les Ascensions' of M. Gaston Tissandier, secondly, the story of a 'Voyage autour de l'Afrique' made by the Austrian frigate Helgoland. As regards its authorship, the little book is anonymous. From the same firm we

have an imaginative book, 'Les Vieilles Villes d'Italie,' by a writer who is pleased to call himself "Robida." Madame Morel (widow of our late publisher) has issued a book full of sound learning, and for all that very attractive — 'L'Art Russe,' by M. Viollet-le-Duc. The elaborate book, 'Mythologie,' by M. Delagrave, must surely be named; for the subject is treated here in accordance with the latest dicta of our modern science, and moreover is illustrated with six hundred engravings, from the designs of masters ancient and modern. The author is already a distinguished writer on geography and on military tactics, and generally is a large contributor to such stores of knowledge as are contained in our encyclopædias. MM. Berger-Levrault & Co., of Nancy, apparently wish to show us that good taste has not an exclusive dwelling-place in Paris. Their 'Spectacles à la Foire' and their 'Ancienne Alsace à Table' are sufficient evidences of the fact, and would be creditable productions if issued from the best of our Parisian houses. Some *éditions de luxe*, and other books of their sort, should at least be named; for one example, the exquisite 'Paul et Virginie,' recently published by M. Quantin, the successor of M. Claye. This is a very elegant book, and possibly the first of a series combining good literature with an appropriate beauty of form. The brothers Garnier have now completed, in twenty volumes octavo, their new edition of Diderot, and it is, I believe, their intention next to produce, in a similar form (in forty-five volumes octavo), the works of Voltaire. The most careful, perhaps, of all the publishers who supply us with elegant reprints is M. Jouaust. He is now issuing a second volume of his edition of Molière, and will republish shortly Voltaire's romances, and 'Les Comédiens,' by Sarcey. I have still left unnoticed Lemerre, from whose firm we have lately received the fourth volume of a new edition of Montaigne. And M. Dentu must surely be named, who has recently issued several pleasantly written novels; for example, 'Les Épreuves de Raïssa' and 'Ariadne,' masterpieces in their style, and both written by Madame Henry Gréville.

These days, they tell us, are "sterile," and in some respects the dictum may be true enough. But in literature we have still reason for a hope for the future. The nation that in one of the years belonging to "a sterile period" has produced such books as have been named, is not yet abandoned by Heaven.

EDMOND ABOUT.

#### GERMANY.

THE deceased historian Gervinus, as everybody knows, signalized the growing tendency to Democracy as the characteristic of the nineteenth century. The new German empire shows, at least under the guidance of the despotic hand of the Chancellor, little inclination in that direction; the newer German literature, on the contrary, now that its intellectual kings are most of them either dead or retired from the world of letters, betrays marked signs of ceasing to be an oligarchical aristocracy, in which only the voice of the *ἀριστοί* had weight, and becoming a democratic society with no property qualification, and ruled by universal suffrage.

If the quality of the literature of the day could be measured by its quantity, then it might

be pronounced to be in the highest state of prosperity. According to the *Börsenblatt* of the German book trade, the number of books that appeared in 1876 amounted to no less than 13,356, that is, 840 more than last year, which numbered 12,516. To come to the different classes: theology has long ago lost the first place; characteristically enough in a country in which "der Schulmeister Schlachten gewinnt," it is supplanted by school-books and pedagogic literature, which counted in all 1,629 entries, 300 more than in the previous twelve months. Even the second place theology cannot claim; for it has had to yield to jurisprudence and politics, which attained the high figure of 1,329, 152 more than in 1875. On the other hand, history experienced a fall from 708 to 687, geography and travels from 314 to 296, while philosophy, which had of late shown symptoms of recovery, receded, I am sorry to say, from 199 to 178. *Belles-lettres*, with 1,070 against 1,061 in 1875, remained nearly stationary.

So far as a judgment can be formed, 1877 will prove not less productive than 1876; but it is very unlikely to surpass it in quality. Important works have not as yet appeared either in *belles-lettres* or in science.

German lyric poetry has this year lived on its old renown. The most considerable of the new publications are the work either of deceased poets or those of established reputation. The "new" poems of Freiligrath are new only in name. They were almost without exception already printed separately in the lifetime of their author. The posthumous 'Neue Gedichte' of G. Herwegh are really now printed for the first time; but they are vastly inferior in merit, however equal in passion and politico-religious pessimism, to the celebrated 'Gedichte eines Lebendigen.' On account of supposed "Gotteslästerung und Majestätsbeleidigung," they were confiscated in Prussia and Saxony. It has, therefore, been the poet's peculiar destiny that his first verses were forbidden because they demanded the restoration of German unity, and that his last were proscribed after the unity of Germany had really been established. A collection of new poems by Anastasius Grün, to which the writer gave the finishing touches when he lay on his death-bed, have been issued by L. A. Frankl, under the title of 'In der Verandah.' The poems of the humorous novelist and Heine-like lyricist, Ad. von Tschabuschnigg, saw the light almost on the very day on which the death of the grey-haired author was announced. The former poet of Spring, Emanuel Geibel, has brought out 'Spätherbstlieder,' that fortunately show no signs of the falling of the leaves. Paul Heyse has revived the recollection of his pleasant fairy tale, 'Jungbrunnen,' by a second edition, and, in spite of the *Weltschmerz* that pervades his stories, he seems to have grown young again in the songs and pictures of his 'Skizzenbuch.' The inexhaustible creator of "Mirza Schaffy," Fr. Bodenstedt, who has so identified himself with the Persian he counterfeits that he appears himself no longer to know what is original and what imitation in his work, gives in his 'Sänger von Shiraz' imitations of the lyrics of Hafiz, which are truly classical in their finish. Posthumous verses of Fr. Rückert have been edited by the author's biographer, C. Beyer, who has added recollections of Rückert. Of

younger lyrists I may mention: G. von Oertzen, a name already known, who has issued a new collection somewhat worldly in tone, 'Reime eines Verschollenen'; Ernst Eckstein, who wrote an imitation of Byron's 'Don Juan,' and has brought out 'In Dur und Moll,' in which the Ariosto-like storyteller has given to the world touching elegies; the 'Burschikose Lyrik,' which must never be absent from any German song-book, is represented in a brilliant manner in the 'Jugendidyll' of "Richard Leander," who made his reputation by his pleasant 'Plauderien an französischen Kaminen,' the best children's fairy tales that have appeared since those of the Brothers Grimm. It is characteristic of Germany that the writer of these genuinely "studentische Kneiplieder" should be a respectable professor of philology at Halle, whose real name is Richard Volkmann.

Since the days of Rückert's 'Weisheit des Brahmanen' and Leop. Schefer's 'Laienbrevier,' didactic verse of a religious cast has fallen into neglect. The wandering rhapsode and enthusiastic mouthpiece of the extreme Left of the Hegelian school, Wilhelm Jordan, has endeavoured to revive this kind of poetry in his 'Andachten,' philosophico-religious compositions which remind us of the mystical pantheism of the Eastern Sufis. It is to be feared, however, that many will think that in those 'Andachten' there is too much philosophy, others that there is too much religion.

In epic and narrative poetry there is, besides the second canto of Johannes Nordmann's ambitious epos of the Reformation period, 'Römerfahrt,' and the charming poetic narrative, 'Madeleine,' by Ernst Eckstein, only 'Gräfin Ebba' to be named, the work of a lady already often mentioned, Marie von Najmajer. The epic in prose, the novel, has nearly extinguished the epic in verse.

It almost seems as if the increase in the number of prizes, instituted with a view of purifying and elevating the drama, were destined to bring about a decline not in the number but in the value of the plays written. To the Schiller prize at Berlin and the Grillparzer prize at Vienna is now added a third, which is awarded at Munich. To this the royal patron of the Music of the Future, the expected triumph of which at Baireuth is already a thing of the past, has annexed the stipulation that the scene of the prize drama of the period must not be laid "too far away." King Ludwig likes to order from the writers he befriends dramas of the time and court of Louis XIII. and Louis XIV., because he has a peculiar fancy for the costume and furniture of those reigns. It remains to be seen whether the third prize will produce a more favourable result than the other two. As a matter of fact, the prize juries usually find themselves much perplexed, and on several occasions the Schiller prize has not been awarded. Among the plays produced this year are productions of men of high repute, most of whom, however, have distinguished themselves in other walks of literature. The epic poet Hermann Lingg has produced a tragedy called 'Macalda,' relating to the period of the Hohenstaufens. The scene is laid in Palermo, at the time of the Sicilian Vespers, and in its loose construction it exhibits the excellences of an epic, which, however, are defects in a play. The most recent tragedy of Paul Heyse, 'Graf Königsmark,' deals with



the unlucky fate of the brother of the beautiful "Aurora," who was made away with in a mysterious way at the Palace of Hanover because the Electoral Prince, afterwards George the First of England, suspected him of an intrigue with the Princess Sophie Dorothea. This romantic love story has often attracted dramatists, and among Schiller's papers was found the sketch of a tragedy which was to have been styled 'Die Herzogin von Celle.' Schiller wished to make the princess his chief character, and, according to his scheme, she was to prove virtuous throughout, and the noble even in ill fortune was to triumph over the common and bad. Obviously Schiller had no wish to write a drama of adultery. Still, as a guiltless hero is, according to Aristotle's maxim, not a tragic hero, Schiller's plan is not suited for realization. The modern writer makes the princess guilty, and her seducer his hero, unfortunately not a tragic but a purely romantic hero. According to his plot, Count Königsmark is the avowed lover of the mistress of the Electoral Prince, the Countess Plater, who by his murder revenges herself upon him and the duchess. The vulgar triumphs, and yet that which conquers is not the noble. Of tragedy there is not a trace, and the end of the hero is undramatically brought about by an accident. Another play by the same author, 'Elfriede,' also treats of adultery, the well-known intrigue of the Anglo-Saxon King Edgar with the wife of his servant Ethelwold. The subject-matter is depicted with glowing colours, and both these dramas surpass in pathos and warmth all the former plays of the author—plays which were marred by an academic coldness.

One of the most prolific, if not most ambitious, of dramatists, Mosenthal, died on the 17th of February in the present year. Born at Hesse-Cassel on the 14th of July, 1821, Mosenthal spent the greater part of his life at Vienna, and almost all his pieces were first produced at the Burgtheater,—indeed, many of them were never acted out of Vienna. His daily intercourse with a great court theatre gave Mosenthal a much more intimate knowledge of stage business than those of his contemporaries who live in small towns far from any theatre. His success with an impressionable public led him, in later years, to rely almost entirely on pathetic effects, and to seek to produce them by external means. He rose to a higher level when his Jewish feelings aided him. His 'Deborah' is his greatest success. It has been translated into almost all European languages, and has made the round of the theatres of Europe and America. Of his other pieces, only one, 'Der Sonnenwendhof,' in which he treated a village tale with success, has kept possession of the boards. His collected works are appearing, edited, according to his wish, by his friend Weilen. For the opera he composed a number of successful libretti; for this task his knowledge of music peculiarly fitted him. If the German stage has lost Mosenthal, the German novel has to deplore the loss of a kindred spirit in Hackländer, who died on the 6th of July at his villa of Leoni, on the Starenbergersee, near Munich. Mosenthal was the dramatist whose plays had the greatest run; Hackländer was the novelist whose stories went through the most editions. While the former sought for effects to please the sentimental, the latter

endeavoured to entertain the laughter-loving public. Both had their reward; Hackländer an especially rich one. A bitter dispute which has arisen since his death between his heirs and his publishers has brought to light the fact that in twenty-six years (1851 to 1877) he received from a single publisher the sum, for a German writer considerable, of 11,105*l.* 12*s.* Dickens, with whom Hackländer's admirers love to compare him, earned far higher sums; but the great English humourist so far surpassed the superficial writer for *Unterhaltung* that a comparison is inadmissible. The life of Hackländer, who was born at Burtseid, near Aix-la-Chapelle, in 1816, was full of variety. He had been, one after another, a merchant, an apprentice, a Prussian artilleryman, an unsuccessful actor, and, as the *protégé* of an actress who was a king's mistress, an influential favourite at a small German court till he unexpectedly shared that king's sudden downfall. German authors have advanced a stage since the last century. Goethe was the friend of a duke only; Hackländer became the friend of a king! The military, theatrical, and court circles in which he had moved furnished him with material for his tales. Adventures in guard-rooms, green-room stories, and court intrigues, used without higher aim than mere amusement, and enlivened by comic situations and complications, won for him and secured to him the favour of readers who had either no *Tendenz*, or were weary of it. Even in this year he published 'Reisenovellen' and 'Skizzen.' His last work, with which he was busy at the time of his decease, was, ominously enough, the 'Roman seines eigenen Lebens.'

Another popular novelist, one who in his own country, Austria, rose, like Goethe, to be a minister, Adolf von Tschabuschnigg, died on the 7th of November. A humourist like Hackländer, he was not much his inferior in narrative power, while he far surpassed him in education and moral earnestness. In his fictions, 'Der moderne Eulenspiegel,' 'Die Industriellen,' &c., he displayed a keenness in the criticism of social and political relations, and a liking for social theories, that are astonishing in a scion of an old family and an Austrian minister. Just before his decease he issued 'Neue Novellen' and 'Reisekizzen' of Italy and England: the latter of these, though somewhat disjointed, proved him to be a man of culture and a quick observer. A collection of his writings is in course of publication.

A specialty among novels, somewhat similar to the archaeological pictures of Alma Tadema, is the ancient Egyptian romance, 'Uarda,' by the learned Prof. G. Ebers, of Leipzig, the discoverer of the Ebers Papyrus, and author of the 'Ägyptische Königstochter.' The archaeological novel, in which "Wahrheit und Dichtung" are wondrously wedded, is a doubtful compound. The book takes its name from a Greek girl cast away in Egypt, but the real heroine is the daughter of an Egyptian king, and her lover is an "Egyptian Faust," an inspired poet and casuistical priest. Style and treatment are noble, the local colouring superb, but the novel-writing Egyptologist has not been able to resist the temptation of quoting, on appropriate occasions, the contents of the Medical Papyrus he has edited.

The most gifted of living German novelists,

Fr. Spielhagen, has since he printed 'Sturmflut' laid aside his pen, and sought in the South to recruit his overtaken strength. On the other hand, a once influential "Rufer im Streite," C. Gutzkow, has raised again a voice which had long been dumb, in order, in his 'Neue Serapionsbrüder,' to condemn, in bitter terms, his century and his nation. The book takes its name from the conversations of the Hoffmann 'Serapionsbrüder,' and the form of a novel serves merely as a peg on which the aged author, who has no liking for the Germany of to-day, hangs his morose sentiments. G. Freytag, as the fourth part of the 'Ahnen,' called "Marcus König," shows, is not yet exhausted. But in this story of citizen life, which is laid in the extreme east, in Thorn, on the Polish border, the descendants of Ingo disappear from view. Their place is taken by an adventurous "Landsknecht" Georg, who represents Teutonism and the Reformation against the Poles and the Monks, almost in the style of a *Culturkämpfer* of the "National-Verein" of the present day. At the end steps out of the mists of the historic background the great Doctor Martin himself, in order to marry in citizen fashion the hero and his bride, who this time is named neither Irmgard nor Hildegard, nor Fride-run, but Anna. By this style of treatment the historical greatness of the Reformation epoch is lost in a series of charming "Culturbilder aus Deutschlands Vergangenheit"; but it is in painting miniatures such as these that Freytag's mastery consists. Even the loose genealogical tree which hitherto linked the stories together is abandoned in this volume.

Neither unity of treatment nor unity of race, but only the prevalence of the same ideas, connects the tales which form the second portion, styled 'Das Eigenthum,' of the collection which Sacher-Masoch is issuing under the general title of "Das Vermächtniss Kains." This author, who is often roughly treated by German critics, while by Frenchmen he is placed alongside of Tourguénief and Mérimée, possesses an extraordinary power of description, which he usually uses to inculcate ambitious, but at the end conciliatory, social theories. In the first part, styled 'Die Liebe,' he has, with wasteful dreams, often resulting in the wildest confusion, contrasted at the close the picture of idyllic happiness. In the second, he has illustrated, with astonishing force, the moral dangers of greed for wealth, and at the end drawn a peaceful sketch of the most entire self-sacrifice. The strength of the author lies in the truth of his local descriptions, which are almost all taken from the neighbourhood of the little Ruthenian town, Kolomea, where he lives. As the poems of the Frein Annette von Droste Hülshoff are redolent of the "red earth" of her native Westphalia, the pictures of Sacher-Masoch are pervaded by the "black earth" of his East Galician home, the granary of Europe. Tourguénief's tales depict the inner life of Russia,—Sacher-Masoch's the inner life of Galicia. The two together were the first to reveal the Slavonic East of Europe to the civilized West. The attention which they have excited has been due not only to their imaginative powers, but almost as much to the interest felt in all that concerns the culture and nature of those Slavonic races whose advanced guard is now endeavouring to settle in the Balkans the Eastern

Question. The sketches and pictures from Lithuania and Poland, which W. Goldbaum has issued under the title of 'Entlegene Culturen,' as well as the descriptions of the steppes of Little Russia and Bessarabia, which E. Franzos has collected, and named 'Von Don zur Donau,' go to prove this. Also the attractive novel 'Barthenia,' by W. Jensen, which relates the adventures of a noble family of German Poland, which has taken up its abode among the forests and swamps of Lithuania, owes a part of its charm to the strange colours of that Eastern world, whose day is yet to come.

Not the steppes but the world of glaciers is illustrated in the historical tale 'Georg Jenatsch' of Ferdinand Meyer, a Swiss, who describes in his book the liberation of the Grisons first from the Spanish and subsequently from the French yoke by a *Kirchenstreiter*, an Evangelical preacher, in the Valtellina, who, like Zwingli, was girt with a sword, and became the liberator and dictator of his country, to fall a sacrifice to family hate, receiving his death-blow at the hand of his mistress, whose father he had slain in the political party fights. The descriptions of the majestic scenery and the life of the petty towns of Switzerland are excellent. On the other hand, there is something barbaric in the relations between the rough leader of the peasants and the aristocratic mistress who finally slays him.

The writings of Sacher-Masoch, Franzos, and others, throw faint gleams of light upon the East. The East proper has its own place in the literature of the present year. The 'Briefe von Fr. von Gentz an die Hospodare der Wallachei und Moldau,' which Count Prokesch, the son of the deceased Austrian diplomatist of that name, has edited, illustrate the political state of the Turkish Empire between 1816 and 1828, while the 'Briefe des damaligen preussischen Hauptmanns von Moltke, des jetzigen Feldmarschalls, aus der Türkei,' relate to the years 1835 to 1839, and deal with the topographical, military, and geographical situation. The latter were published anonymously in 1839, but they attracted so little notice that the reprint may almost be counted as a new book. The author was employed at Constantinople, and afterwards with the army which took the field against Ibrahim Pasha, as military adviser. The arming of the Dardanelles and the formation of the Turkish Landwehr were entrusted to him. Both sets of letters are interesting, because they show how similar, in spite of the half-century that has elapsed, remains the position of Turkey towards its Russian foe. With Moltke's letters from Turkey may be linked the 'Briefe aus Russland' of the same illustrious writer, which have also appeared this year. Beside such important books, the 'Reisen in der Türkei' of C. Braun, of Wiesbaden, and even those of O. Blau, from Bosnia and Herzegovina, can rank only as the sketches of tourists. A more scientific character can be claimed for the travels of the geologist O. Fraas, 'Drei Monate im Libanon'; those of Freiherr von Richthofen, 'Aus China'; the African narrative of G. Rohlf's 'Beiträge zur Entdeckung und Erforschung Afrikas in den Jahren 1870-1875,' Von Heuglin, 'Reisen in Nordostafrika,' and the Austrian Ernst Marno, 'Reisen in der ägyptischen Aequatorialprovinz und Kordofan.' A Swiss physician, Klunzinger,

who spent ten years in the service of the Khedive at Koseir, on the Red Sea, has supplied, in his 'Bilder aus Oberägypten und Nubien,' descriptions of the country and its inhabitants, not as they appear to passing tourists, who, in fact, seldom visit those regions, but as a competent observer "who had settled in the place, and shared weal and woe with the natives," found them to be.

A journey seldom as yet undertaken by Germans is described in H. Zschokke's tour through Lapland, from the Norwegian coast to the Gulf of Bothnia. There is pleasant reading in Fr. von Löher's 'Kretische Gestade,' and his learned voyages, 'Nach den Glücklichen Inseln,' as he calls the Canary Islands, the aboriginal inhabitants of which he, with the caprice of a true German *Gelehrter*, tries to prove to be the descendants of the Vandals driven from Africa. The list of travels in Italy would, as usual, fill a page. Suffice it to say that the 'Kreuz- und Querzüge' of C. von Binzer, and the youthfully fresh letters of Count Alfred Adelman, rise above the average. The researches of Jean Paul Richter about 'Die alten Mosaiken von Ravenna' have a value for the history of Art.

History and biography have received a notable addition in the 'Denkwürdigkeiten des preussischen Staatskanzlers Fürsten von Hardenberg,' edited by L. von Ranke. The veteran historian has not contented himself with merely printing the fragments, which are mostly autobiographical or documentary, but he has furnished explanations and supplements which serve to link events together. Heigel of Munich has derived from the archives of that city materials that throw light on the Austrian War of Succession and the election to the Imperial dignity of Charles Albert of Bavaria. The eighth volume, which has appeared, concludes Arneth's history of Maria Theresa. Another Austrian historian, Ad. Beer, has endeavoured to give a clear exposition of that complicated subject, the finances of Austria in the nineteenth century. That keen critic, Ottokar Lorenz, has investigated the German sources for the mediæval history of Austria. Arnold Goedeke's account of the policy of Austria in the Spanish question is based upon the Vienna Archives and the family papers of the former Imperial ambassador at Madrid, Count Harrach. Spain's latest history, from the fall of Isabella to the accession of Alfonso, has been written by Wilhelm Lauser. The Heeren-Uckert collection of histories of European states makes rapid progress under the editorship of W. von Giesebrecht. Of Hertzberg's 'History of Greece' another volume has appeared, while Reumont's 'History of Tuscany' is finished in the second volume, which is devoted to the princes of the house of Lorraine. The histories of the Papal States, by Lasch, and of Venice, by G. M. Thomas, will follow. The first volume of a 'History of Modern France (1830-1871),' by C. Hillebrand, has been issued. Histories of Bavaria (by Riezler), of Würtemberg (by Stälin), of Switzerland (by Giss of Berne), of the Netherlands (by Wenzelburg of Delft), are announced. In place of the now antiquated 'History of the Germans,' by Pfister, a new work is to be brought out, in which the various periods have been divided among such scholars as F. Dahn, Giesebrecht, Wegele, Kluckhohn, Dove, Roc-

pell, and Heigel. In military history, besides countless chronicles of regiments, have appeared the continuation of the great work of the Prussian General Staff upon the Franco-Prussian War, down to the capitulation of Metz, and the well-known W. Rüstow's account of the war in Turkey (Servia and Herzegovina). The handsomely-printed 'Festschriften,' published by the University of Tübingen, in celebration of its quatercentenary, comprise interesting contributions to the history of German universities and education. An imposing volume contains the original authorities for the history, down to 1550, of the University, which was founded in 1477, by Count (afterwards Duke) Eberhard the Bearded, of Würtemberg. Another of not less dimensions contains the 'Festschriften,' properly so called, of which the account of the instructors and instruction in the "Evangelical Faculty of Theology from the Reformation to the Present Day," by the Rector von Weizsäcker, has the more interest for the general public, as in this faculty originally Melancthon, and in modern days the leaders of the Tübingen School, Bauer and Strauss, laboured.

To Goethe literature important additions have been made in the edition of 'Briefe Goethes an Soret,' edited by Uhde, and still more in the 'Briefwechsel des Dichters mit Mariane von Willemer,' published by Creizenach. Mariane was the Suleika of the 'West-östlich Divan,' one of the later loves of the poet,—a woman not unworthy of the honour, as several verses from her pen, which were taken from her letters and put in the 'Divan,' show. Also the 'Briefe Goethes aus dem Nachlasse Fritz Schlossers' (a nephew of Goethe's brother-in-law), edited by Frsee contain much that is new; more especially the amusing fact that Goethe, though doubtless, after Baron Rothschild, the most celebrated man Frankfurt has produced, was not only not made an "Ehrenbürger," but in the year 1808 was deprived of his hereditary rights of citizenship, because he, being then a minister at Weimar, declined to pay income-tax in the Imperial city. The Goethe Archives at Weimar, so jealously guarded by the heirs of the poet, still conceal many a buried treasure; the complete correspondence of Wolfgang with his noble mother, the classic "Frau Rath," and with his sister Cornelia (who, though plain, was in intellect nearly equal to her brother), the wife of Schlosser. There, too, slumbers Goethe's correspondence with the leaders of the Romantic school, A. W. Schlegel, Fr. Schlegel, Tieck, and others. It is to be hoped that its publication may yet be entrusted to the skilful editor of Goethe's scientific correspondence and his letters to the brothers Humboldt, Prof. Bratranek. In Hermann Grimm, the author of the 'Goethe-vorlesungen,' which are the outcome of lectures delivered at the University of Berlin, the great German poet has found the first German biographer who has treated him in the spirit of a poet and not as a schoolmaster.

Every report of German literature must contain a notice of the Shakespeare literature. Besides Elze's excellent work, 'William Shakespeare,' two copious commentaries have appeared on 'Hamlet' (by Struve and Baumgart), both intended to combat the hypothesis developed by Werder in his lectures on the



same play. Like Shakspeare, Dante has in Germany a society devoted to his illustration. To the numerous translations has been added a new version of the Divine Comedy, in the metre of the original, and annotated by C. Bartsch, and, besides, a new and enlarged edition of the Commentary of the celebrated Dantophilist, C. Witte.

The history of German literature is richly represented. Long unduly neglected, although one of the most gifted and many-sided of the intellects of Weimar's golden days, Herder has at last found a worthy biographer and critic in R. Haym. The poet of Oberon, Wieland, has been tracked to his Swabian home, Biberach. Men of the second and third rank of the classical epoch of literature, like the author of the Prussian Guard songs, "Vater Gleim," and his foster-son, the beauty-intoxicated Heinse (both by Pröhle "Aus Gleims Nachlass"), Leisewitz, the dramatist, whose solitary tragedy (he burned the rest), "Julius von Tarent," Lessing found so admirable that he took it for a work of Goethe's (this last by Von Kutschera), have been carefully dealt with. The Jubilee Festival of the University of Tübingen induced Klaiber, their countryman, to print the "Schwäbische Jugendjahre" of Hölderlin, the poet, who died mad at Tübingen, and the kindred spirits, Schelling and Hegel, who studied there as "Stiftler" on the theological foundation. Sepp's book on Görres and his Contemporaries, and Johannes Janssen's memoirs of the poet Fr. Leop. Graf Stolberg, from his conversion (1800) to Catholicism to his death (1819), afford a view of the impulses of the Ultramontane spirit. The biographer of Lessing, Ad. Stahr, in his "Bilder aus der Jugendzeit," the fallen railway king, Strousberg, and the autodidactic Nature-poet and peasant from the Upper Swabian Bregenzwald, Fr. Maria Felder, tell the stories of their widely different lives. The last named was a kind of Swabian Robert Burns in prose, who, in his writings and in his life, bore the stamp of his position and his Alemannian Highlands. The strong local colouring of a confined home this freethinking peasant from the green alps of the Vorarlberg has in common with the Ultramontane Baroness from the "red earth" of the Lowlands of Westphalia, as the letters of Freiin Annette Elisabeth von Droste Hülshoff prove. She is far superior in imaginative power to Felder, and is the most original woman among German poets.

As learned contributions to the history of literature may be mentioned the posthumous publication of the thirteenth volume of Klein's able but ill-arranged "Geschichte des Dramas," which continues the history of the English drama; "The History of German Romance," by Bobertag, a book full of facts, but dull; and the "Französische Literaturgeschichte des XVII. Jahrhunderts" of Lotheisen, which is pleasantly written and shows a thorough mastery of the subject. A biography of the genial dramatist Friedrich Hebbel, from the pen of his old friend and the editor of his works, Emil Kuh, has just left the press, in two volumes; Kuh, who was a skilled critic and historian of literature, unfortunately died this year after finishing his task.

In philosophy it would seem that the star of strong-minded Pessimism and the mysterious Unconscious is waning. To

the former Moriz Carriere opposes the inevitable victory and the ideal rule of the "sittliche Weltordnung," in a book written with the noble warmth of feeling habitual to him. The volume is a development of a speech delivered on the day after the battle of Sedan, under the direct impression of that great event in the world's history. Against the latter, and its claims to find support in the natural sciences, the Strasbourg naturalist, Oskar Schmidt, has declared war in a cutting criticism based on scientific grounds. The inventor of this philosophy, Herr von Hartmann, has replied by collecting his minor writings, the first half of which contains his autobiography. The author of the famous book is a Prussian, born at Berlin, the son of a Prussian general, and himself a Prussian officer till a painful affection of the knee forced him to lay aside his sword. Hartmann's device, "Speculative Resultate auf inductivem Wege," is repudiated by naturalists, but both parties uphold the "Allianz der Philosophie und der Naturwissenschaft." In harmony with this principle are the tendencies of the two new periodicals, the philosophical journal started by Avenarius and Göring, and the *Kosmos*, which Otto Caspari will bring out with the help of Haeckel, the author of the "Urgeschichte des Menschengeschlechts." The former represents what its originator, W. Wundt, calls inductive philosophy; the latter styles itself the "Organ des Darwinismus." About the essentials of this "Allianz," however, the views of the philosophical parties continue to differ widely. The avowed and unavowed adherents of the former "Schelling-Hegel'sche Naturphilosophie" understand thereby the transformation of empirical natural science into speculative "Naturphilosophie." To the former class belongs, according to the account of the present state of philosophy in Germany given by Vaihinger ("Hartmann, Dühring, und Lange"), the author of the philosophy of the Unconscious himself; to the latter class the founder of the so-called "Philosophie der Wirklichkeit," the Berlin Privatdocent Dühring, whose "revocation," in consequence of his attacks on the state of the German universities, has caused great excitement within and without university circles. In both parties the original contradictions of idealism and realism have again emerged. The neo-Kantians, at whose head stood, till his recent death, the author of the admirable "Geschichte des Materialismus," and of the "Logische Studien," which have been published from his papers, Albert Lange, adopt, as Kant himself did, an intermediate position.

Although his studies are rather of the *feuilleton* type, the merit of making clear the condition of philosophy at the present time cannot be denied to the "Studien über die Philosophie der Gegenwart" of C. Grün, the editor of Feuerbach's Remains. From those Remains a further selection has appeared, consisting of Feuerbach's correspondence with Christian Kapp, the philosopher and democrat. From Herbart's papers (Herbart's centenary was celebrated last year) Robert Zimmermann has published "Briefe von und an Herbart," and also a biographical study on "Epochs in Herbart's Philosophical Development." There are letters by Fichte, Reinhold, Gauss, &c. Prof. Harms,

of Berlin, has issued a new account of "Philosophie seit Kant"; the clever physicist and humourist, Fechner of Leipzig, the second part of his stimulating "Vorschule der Aesthetik"; and the philosopher and Shakspearean critic Ulrici, "Abhandlungen zur Kunstgeschichte," which form a link between aesthetics and art history. The last is honourably represented by H. Riegel's "Geschichte der deutschen Kunst seit Carstens," and the attractive work of the learned authority on costume, Falke, called "Kunst und Cultur," which deals with industrial art, as also by the *ouvrage de luxe*, "Geschichte der kaiserlichen Academie der bildenden Künste zu Wien," by C. von Lützow.

Among the innumerable works of popular science, which are usually of but slight value, the lectures of celebrated *savants* like Helmholtz and Pettenkofer, and the collections of lectures edited by Holtzendorff and Virchow, form honourable exceptions. More than seventy parts of the "Deutsche Zeit und Streitfragen," edited by Holtzendorff and Oncken, more than three hundred popular lectures, edited by Holtzendorff and Virchow, have appeared. The number of magazines ever increases, notwithstanding the entreaties addressed to men of letters by L. Bamberger to follow the example of the *Revue des Deux Mondes*, and concentrate our forces on one periodical. The *Deutsche Rundschau*, so well edited by J. Rodenberg, has two competitors, *Nord und Süd*, managed by Paul Lindau, and the *Deutsche Revue*, directed by R. Fleischmann, both of which can boast of able contributors. The *titio in partes* which Germany has in the blood is fortunately at an end in politics, but it is likely long to prevail in literature.

ROBERT ZIMMERMANN.

#### HOLLAND.

THERE are many among us who look back with regret to the past, chiefly because they fancy that our nation used to be more seriously inclined than it is at present. I have no occasion to dwell upon the question whether these pessimists are right or not; and, if so, whether this might be called a change for the better or for the worse. At any rate there is comfort to be had. One of our modern critics asserts that the Dutch have still an eye for all that is edifying; and though the writer does not at all mean this as a compliment, still it is an undeniable fact. At almost every period of Dutch literary history the number of religious books has surpassed that of the works of fiction and poetry.

Even in 1877, a variety of theological and edifying books have been written, published, bought, and—perhaps read. We have ponderous theological books, such as Kuenen's "History of the Prophets"; edifying treatises, like Mackay's "Mercy and Truth," considered from Twelve Different Points of View; unpretending tracts, like "Merkwaa-dige Bekeeringen," which find their way into the cottages of the poor. We have even—I think the English cannot boast of such a thing yet—a book in which theology is applied to cookery. Mrs. Nuyens has published a complete cookery-book for Roman Catholics. With much good sense the lady teaches the Catholics to reconcile the idea of keeping their fasts faithfully with the consciousness of having made a good dinner. At

the same time her husband has published the eleventh volume of his 'History of the Dutch People.' In Dr. and Mrs. Nuyens there may be diversities of gifts, but it is certainly the same spirit. Dr. Nuyens is one of the leaders of the Catholic party, and his history is consequently anything but impartial. If he does not misrepresent facts, he is of course quite welcome to consider our history from his own peculiar point of view. Let us be thankful that he has but one, and not a dozen, as Mr. Mackay. Dr. Nuyens has lately unfolded his opinions on Catholicism in an article entitled 'Ultramontaniam,' which has appeared in the *Onze Wachter*, a periodical of which Dr. Schaepman and himself are the editors.

The Dutch are ready to translate all that is excellent in foreign literature; if they met with the same appreciation abroad, they would not have to wonder, as they do now, how it is possible that a second-rate novel, like Mr. Cremer's 'Anna Rooze,' should be translated into English, when so many better things remain untranslated. Prof. Jorissen keeps us still waiting for the second volume of his 'Constantin Huyghens'; meanwhile he has published an historical work on the 'First Coalition and the Republic of the United Netherlands,' a volume of 'Historical Portraits,' and a very unfair critique of Vondel's 'Gysbrecht van Aemstel.' Of the continuation of Arend's 'History of the Netherlands' a new volume, from 1648 to 1672, has been completed. The only sensational book of the year is Miss Kruseman's Autobiography. At least it is evidently written with the purpose of creating a sensation; but, now that the first feeling of curiosity has subsided, it seems all but forgotten. It is not a biography at all, but a compilation of letters written by and to her, chronologically arranged, and of which the correspondence of Miss Kruseman and Mr. Douwes Dekker forms the great attraction for the public: she, an emancipated damsel and would-be artist; he, a really talented but vain-glorious author.

Novels have not been plentiful this year. I may mention, besides an historical romance of Mr. Huf van Buren, 'De Kroon van Gelderland,' of which much good is said, Mrs. Bosboom's 'Langs een Omweg' ('In a Round-about Way'). In this novel we miss, however, the verve and originality which are the characteristics of Mrs. Bosboom's immediately preceding novel, 'Majoer Frans.' The misunderstanding between the two lovers is so slowly cleared up, and there are so many roundabout ways and indirect courses, at the end of which the reconciliation is to take place, that we almost feel inclined to exclaim with the old lady in 'David Copperfield,' "Let us have no mean-derings."

Busken Huet's last work, 'Old Novels,' has been rather a disappointment to his many admirers, who expected to read some witty criticisms, in the style of his 'Literarische Fantaisien,' and who have found, instead, pages full of quotations from the books in question, and an account of their contents. Mr. Busken Huet has, besides, published a volume 'From Naples to Amsterdam,' and a little book which he intends to be for Potgieter what Tennyson's 'In Memoriam' was for Arthur Hallam. And certainly if any name deserves to be remembered by the Dutch people it is that of Potgieter. Not that he

will ever be popular; but the civilized few will enjoy his pithy prose and poetry, of which the only drawback is that the thoughts are often too much condensed. Those who prefer much matter and a terse style to fluent verbosity will always find in Potgieter a man after their own hearts. The fourth edition of his prose works has been published in the course of this year.

Among the many good books which have been reprinted we must neither forget Mr. Vosmaer's 'Rembrand,' a book which is deservedly admired by the art-critics at home and abroad, nor the cheap edition of his 'Londinias,' of which the facetious contents contrast so pleasantly with the solemn hexameters and the heavy Dutch paper.

Besides these have appeared new editions of Gorter's essays, Lindo's complete works, and De Génestet's poems. Gorter was one of our best literary critics, to whose good taste we owe some of our most agreeable essays.

Those English people who feel interested in Dutch literature will perhaps recollect the sketches which Lindo wrote many years ago on that subject in *Fraser's Magazine*. Though Lindo was an Englishman by birth, we consider him as one of us. His pseudonym "De Oude Heer Smits" is a household word in Holland. His pleasant wit and amiable character will always be remembered by those whom he delighted with his good-humoured satires of our vanity fair, or whom he befriended by many an act of benevolence and generosity. He died in March this year, and a new and complete edition of his works is being published by the care of his friend, Lodewyk Mulder, the author himself of a political farce lately represented. Fifteen years ago De Génestet was the poet of what was then called "young Holland"; he has given expression to the aspirations and struggles, to the questions and agonizing doubts, which agitated the young men and women of that period, but these have not been his only themes: his songs are the utterances of a pure, warm heart, in which you feel the thrill of exultation at life's wonderful joys and the throbs of pain at life's mysterious woes.

One of our earliest poets, Jacob van Maerlant, makes the subject of a still incomplete though voluminous essay of Dr. J. te Winkel, in which his various works are treated as the "mirror of his age," the thirteenth century. To supplement it, his minor poems, 'Kleinere Gedichte,' were republished with an introductory essay on his life and character by Dr. van Vloten. The same editor gave us two months ago a new edition of some prose and poetry of the witty philosopher and poet Kinker, who died in 1845, and he is still occupied in re-editing the tragedies, satires, and other poems of our master-poet of the seventeenth century—Vondel. Dr. J. ten Brink published not long since an agreeable but very unequal manual of our literary history, in which Vondel receives his due; but another great poet, Bilderdijk, is treated rather ignominiously.

Two of our most entertaining journalists, Joh. Gram and C. van Nievelt, took this year a trip to England, and described it humorously. The more serious-minded Dr. Cohen Stuart published within the last few weeks an eloquent description of his wanderings in the Scandinavian North. A much longer

journey was made by Mr. Nachenius, who has published his entertaining journal of his travels in Nubia and Abyssinia. E. VAN CAMPEN.

#### HUNGARY.

In 1876 I was happy to be able to state that the war which then raged on the frontiers of Hungary did not interfere at all with our culture and literature. This year I am not able to repeat the statement, for, in casting a general glance over the various branches of literary production, I am compelled to say that the result is meagre if compared with that of former years. Our learned societies, in the foremost ranks of which stands the Academy, have done their best, and the publication of periodical works has gone on in the usual way. Prof. Budenz has issued the third volume of his 'Magyar-ugor összehasonlító szótár,' containing the letters P, B, F, V. It will certainly take some years yet to complete, but it will assuredly become the standard work for the relations of the Magyar tongue with the kindred branches of the Finn-Ugrian stock. Whether the theories of Prof. Budenz, based upon great grammatical skill and profound erudition, will not be overthrown at a later period, when the whole field of the Ural-Altaic languages has been investigated, must be looked upon as an open question, but for the present the work of the learned professor is at any rate a most precious contribution to science. In the thirteenth volume of the 'Nyelvészeti közlemények' of the Academy, G. Bálint has given a sketch of the Buryat, viz. the West Mongolian language, after a catechism made by baptized Buryats, consisting of a concise grammar, vocabulary, and Buryat text. The same young Hungarian scholar, who just now started on a scientific expedition with Count Béla Széchenyi to the southern limits of the desert of Gobi, has also published his 'Grammar of the Kasan-Tartar Dialect' of the language spoken by the Keretchen Tartars, i. e., Christian Tartars, a people consisting of about 25,000 men, and converted to Christianity nearly four hundred years ago. From the list of original publications I cannot omit 'A török-tatár nyelvek etymologiai szótára' ('An Etymological Dictionary of the Turco-Tartar Languages'), by A. Vambéry, which is about to be published also in German. If I mention besides the above the publication of the 'Erdi-Codex,' an Hungarian linguistic monument of the beginning of the sixteenth century, carefully edited by Georg Wolff, as well as the assiduous and by learned contributions of Messrs. Simonyi, Bánóczy, Szarvas, Lehr, and others to the *Nyelvőr*, a paper eminently qualified for the task it undertakes, I have nearly finished my report of the strictly Magyar philology.

In history I must point out before all that the study of prehistoric times has of late years taken a firm root, and judging by the satisfactory results of the investigations made in Hungary, and the zeal with which this modern branch of science is cultivated, I can candidly say that it is making fair progress. You will remember that during 1876 the International Congress of Anthropology and Prehistoric Archaeology met in Budapest. The Report of that meeting, consisting of a volume of 706 pages, has been recently issued, and is in every respect equal to those of previous meetings. It contains,



besides the contributions of foreign authorities, the valuable papers of Pulszky, Römer, Henszlmann, Baron Eugen Nyáry, and Paul Hunfalvy, which will be found on a par with the best productions of the kind. In regard to the Roman antiquities of Pannonia we can point to two valuable contributions of Dr. Theodor Ortway. One discusses the site of Margum and Contramargum, whilst the other gives us critical dates for the history of Margum. Both dissertations have been prepared after investigations made on the spot, and the author has used all the ancient authorities available. After the Roman period comes that epoch of Hungarian history which preceded the foundation of the kingdom, an epoch the details of which are still waiting the pen of a skilled historiographer; and I therefore congratulate Prof. Francis Salamon on his 'A magyarok hadi történetéhez a vezérek korában' ('Military History of the Magyars during the Period of the Dukes'). This work, based upon careful study of the Greek sources and ingenious combinations, illustrates many questions hitherto dubious. For the mediæval history of Hungary the recent publication of the Academy, 'Mátyáskori diplomatikai emlékek,' affords interesting material, and many parts, in consequence of their connexion with the historical past of European nations, deserve to be translated. The same may be said of the 'Országgyűlési emlékek' ('Parliamentary Monuments'), likewise an Academical publication. Of this has appeared during the last year Volume V., 1565-1572, edited by the learned Dr. William Fraknoi, and with it I may couple 'Az erdélyi országgyűlések története-és emlékeiből' ('Of the History and Monuments of Transylvanian Diets'), Volume III., 1576-1594, edited by Alexander Szilágyi. As a part of the 'Archivum Rákóczyanum,' Mr. Coloman Thaly has edited the 'Correspondence of Nicolaus Bercsényi,' a famous leader of that insurrection. In connexion with the last-named work I may mention the biographical sketch of 'Martinovich,' by W. Fraknoi, which gives a most attractive and historically correct account of an Hungarian nobleman, who tried in 1794 to transplant the French revolutionary ideas of that time into our own country, and who, far from finding a favourable hearing, was sent to the scaffold. To turn to memoirs, Mr. Francis Pulszky's 'Életem és korom' ('My Life and my Age') has excited deserved attention, being an attractively written sketch of the last decades of Hungarian social and political life. The same may be said to a certain extent also of the 'Memoirs' of Baron Francis Fiáth, which, although inferior in style to Mr. Pulszky's book, offers, nevertheless, a true picture of its age. Several monographs refer to the county of Pest, and to the towns of Szeged, Kőszegh, and Sarkád, but none of them has a scientific character. Paul Király's monograph on 'Hungarian Political Development of present Hungary' possesses a special value in reference to Transylvania. On foreign history the Hungarian *savants* have, as usual, bestowed but little care, and it is so much the more agreeable to report the publication of a well-written 'History of the Serbs, 1780-1815,' by Benjamin Kállay, an Hungarian, who, having many years resided as Consul-General in Belgrade, had ample opportunity to investigate the archives of Serbia, and

gives undoubtedly the most detailed and best account of the rising of the Servians and of the foundation of their independence. I will conclude with the mention of two not strictly historical publications, namely, A. Neményi's 'Rabelais és kora' ('Rabelais and his Age'), and A. Ballagi's 'A Könyvnyomdászatról Magyarországon,' an historical sketch of typography in Hungary, founded upon a careful collection of materials.

In natural science the past year was comparatively more productive than the previous ones. The Society for Natural Science enriched our literature with many publications, and with a new undertaking, the 'Collection of Popular Lectures for Natural Philosophy.' Of original monographs I may mention 'Rotaria Hungariae,' by Dr. Samuel Bartsch; 'Magyarország vasérczei és vasterményei' ('The Iron Ores and Iron Products of Hungary'), by Anthony Kerpely, and 'Magyarország nevezetesebb dohányfajainak kémikiai megvizsgálása' ('Chemical Examination of the most Famous Tobaccos of Hungary'), by Dr. Thomas Kossuthány.

In the 'Collection of Popular Lectures' the most remarkable were the contributions of Pulszky, Klein, Lengyel, Wartha, Fodor, and Szabó. The 'Természettudományi közlöny' published this year its hundredth number. Of 'Műegyetemi lapok' ('Annals of the Polytechnicum'), the second annual series was issued, containing mostly mathematical contributions. Under the title of 'Természettudományi közlöny,' the Museum published, under the superintendence of Otto Herrmann, a new monthly report, in each number of which we find also a German or French review, written with regard to foreign countries. 'Növény-tani lapok' ('Annals for Botany'), edited by Dr. August Kanitz, is likewise a new undertaking.

To *belles-lettres* comparatively much greater attention has been paid. In particular, some volumes of poems worthy of our attention have been published. First comes 'Salamon,' by Charles Szász, to which the prize of the Academy has been awarded. Charles Szász, well known as a translator, is also a good lyrical and epic poet. The subject of 'Salamon' is taken from the age of Hungarian chivalry, whose greatest hero, St. Ladislaus, is opposed to the adventurous Salamon. The latter forfeited the crown through his unlimited ambition, and was unable to recover it either by his heroism or by his treachery. The poem gives an excellent description of the rude heroism and religious fanaticism of his age, and is undoubtedly one of the most remarkable productions of Hungarian poetry. The air of antiquity, the poetical freshness of the language, the strict objectivity of the narrative, are really artistic, and although the author seemingly follows the ancient chronicles, still he has been able to introduce order into the disorder of mediæval legends. Five or six young lyrical poets have printed collections of their poems. The critics have been mostly occupied with Alexander Endrödi, one of the principal representatives of young Hungarian poets, whose lyrical strains are frequently marked by a 'German *Weltschmerz*,' and of whom I had occasion to speak favourably last year. His poetical ideas and sweet language cannot be denied, although many are prone to re-

proach him with the want of a national element, lack of truth and variety of colour. His poetry is said to resemble a foggy country, in which light and dark prevail without form. In some respects Anthony Várady, who has published also new poems, is liable to the same objections. His idealism is worthy of esteem, but his religious tendencies have more pomp than simplicity. The poems of Count Géza Zichy have much more reality; he has a good deal of invention. Sometimes he is charming, but he wants taste. A young satirical poet, Ladislaus Bartók, has more promise. He is at once rougher and stronger, and seems to have chosen Petöfi as his model. He expresses with passionate energy the ruling ideas of the nation, but he has little of a cosmopolitan about him. An interesting volume is the collection of fables by Augustus Greguss, Professor of Aesthetics in the University of Budapest. The fables are mostly original, the verse harmonious, and the tales of animals are related with ease, and often with striking wit.

In fiction Jókai is still *facile princeps*, producing almost every year a new novel. Critics object to his plots and his psychology; the people, nevertheless, read with eagerness his interesting tales and delight in his brilliant fancy. The title of his novel of this year is 'Egy az Isten' ('There is but one God'), and it fills six volumes. The hero is a young Unitarian of Transylvania, who, in spite of his motley career as a diplomatist, artist, manufacturer, and soldier, clings in every condition of life, in joy, grief, and passion, to his faith. The scenes from the life of papal Rome in the days of 1848; the terrible details of the Wallachian insurrection in Transylvania; the Austro-Italian war in 1859—these all pass before our eyes. Often the pictures are most vivid. Jókai, as generally, shows here also great merits and great defects; unity, consistency, and probability are unknown to him. One of our older novelists, Alois Degré, has issued a new novel of two volumes, 'Ithon' ('At Home'). Degré is the representative of two opposite styles, namely, drawing-room novels, by which he gained reputation, and comic stories. In his newest production he unites both. An Hungarian youth, born in America, of a family of Hungarian emigrants, looks upon his distant fatherland as the ideal of all moral and social virtues. On coming to Hungary his illusions very naturally disappear, and we are treated to an unsparing and sometimes unjust criticism of our social relations. Arnold Vértessy has published 'Eltévesztett utak.' His plot and tone remind the reader of the French realists. The sad story is well enough related, but is not always interesting.

Dramatic literature has been rather unproductive. Jókai has tried to transform his novel, 'Szép Mihály' ('Michael the Handsome'), into a tragedy; but the public revolted at the shocking details. Much more success was obtained by 'Janus,' a play by Gregorius Csiky, a young monk, which gained the prize for tragedies. He takes his subject out of the history of the last champions of Hungarian paganism, who were totally defeated under the reign of Béla I. Their leader, Janus, has some tragic elements about him, but his character is not worked out with enough vigour. There is undoubtedly a good deal of cleverness in

the details, but the characterization leaves much to be desired. Unlimited praise may be given to the language, in which Csiky faithfully follows Vörösmarty. A member of the National Theatre in Budapest, Béla Beresényi, has written a social tragedy, under the title 'Count Dormándi Kálmán.' He imitates the French dramatists, and has met with much success.

A. VAMBÉRY.

### ITALY.

EVERY day has its sorrows, and every year must, of course, have more. This year literature and science in Italy have comparatively great and numerous losses to deplore. Three of our eminent naturalists are deceased, De Notaris, a senator and professor of Lombardy, who died in Rome; Prof. Parlatore, a Sicilian, who died in Florence; Prof. Paolo Panceri, whose days were ended in Naples. The University of Padua has lost the eminent astronomer, Giovanni Santini, of Arezzo; at Turin the Industrial Museum has lost its mathematician, Giovanni Codazza; Florence has lost the Marquis Vittorio Albizzi, agriculturist and philanthropist; also its head librarian, Count Luigi Passerini, Italy's best specialist in heraldry and genealogy. Besides these, Florence has lost this year the Latinist, Luigi Crisostomo Ferucci; Milan, the educational author, Ignazio Cantù, author of the historical romance 'Annibale Porrone,' and of the 'Storia di Brianza' (he was the brother of the celebrated historian and novelist, Cesare Cantù); lastly, Pietro Cominazzi, our veteran journalist, editor of *La Fama*, a literary and theatrical paper. Turin deplores the loss of an eminent man, Count Carlo Baudi di Vesine, editor of the 'Laws of the Longobards,' author of a good monograph on the 'Funds of Italy,' and one who stoutly maintained the authenticity of the famous 'Carte d'Arborea.' Pietro Giuria, Professor of Italian Literature at Genoa, is deceased. Urbino has lost Count Pompeo Gherardi, a *littérateur* of some merit, founder and president of L'Accademia Raffaello; Perugia, the archaeologist, Count Carlo Conestabile, famous for his Etruscan researches; Catania, the musician, Pietro Antonio Coppola; Naples, two eminent men, the military historian and lexicographer, Mariano d'Ayala, and Paolo Emilio Imbriani, who was at once a poet and a politician.

Deplored these losses, we have, perhaps, but a slight consolation in the fact that there remain with us still several writers who, incapable of producing anything original either in art or in science, find their revenge in attacking the well-established reputations of others. It seems to be assumed that in Italy just now, and in the world indeed, there are too many illustrious men still living. Accordingly, their fame must be demolished. I refer here especially to the recent works of two satirical authors, Vittorio Imbriani (the son of our late senator) and Mario Rapisardi, Professor at the Lyceum of Catania. The first of these satirists selects as victims of his wrath the following: Goethe (especially as regards 'Faust'); And. Maffei, our Italian translator of Schiller, of Milton, of Moore; Aleardo Aleardi, a poet and a gentleman; and Giacomo Zanella, formerly Professor of Literature at Padua, whose style is exquisite. These are the dire satirist's chief victims. His own style, for

the most part paradoxical and grotesque, is fluent enough, and extremely vehement. His book, entitled 'Fame Usurpate,' shows talent and considerable reading, but as clearly shows his hatred of all that is delicate, pure, or ideal in our own best authors, as in those of other lands. Signor Imbriani is, after all, sincere. He wears no mask, but has the courage of his opinions, and though his presence is hardly winning at first sight, he makes no attempt to disguise its naturally repulsive traits. If there be any ugliness there, it is ugliness clearly confessed. He has made no pretensions to amiability.

All that has been said of the first does not fairly apply to our second satirical writer of the year now past, Signor Rapisardi, author of 'Lucifero,' a satire which contains many well-turned verses. Here it is assumed, as a first *motif*, that the devil feels *ennui* in hell. "Il y a toujours perdrix." To relieve this *ennui* he visits our world, and goes from town to town, collecting vile gossip, scattering slander, seducing and forsaking silly women, and especially libelling all the gentlemen who will not accept him as their sworn friend. At the same time he is, forsooth, the champion of humanity, justice, and unshielded beauty. He is soon married, and, of course, the next thing to be done is to gain a position in society. He intends to eclipse Byron and Don Juan; but with the caricature of an old-fashioned dandy, he betrays his own low education. A word from one of the gentlemen whom he derides is enough to annihilate him. Lacking the claims of high birth, he next seeks literary distinction. Woe to all who will not burn incense enough to tickle his nose! To win such distinction, he must, however, have the aid of our principal men; for the devil himself is here but a Lilliputian hero. The independent way to true literary distinction is hard; this he finds out with horror, and he is naturally impatient. In vain he had solicited in the past the aid of one of the gentlemen whom he now vilely slanders. At last, he finds out a shorter road to literary notoriety, and this is to make a brutal, satiric outcry—to attack and to slander everybody whose reputation is better than his own. Finally, the devil himself is worsted, and turns out a poor creature—an abortion. Such is the 'Lucifero' by Signor Rapisardi.

As regards inspiration, vigour, and spontaneity, 'Lucifero' is, on the whole, far inferior to the little old poem, the 'Inno a Satana,' by Giosuè Carducci, Professor of Italian Literature at Bologna. Strange to say the Lucifer of Rapisardi, with all his humanitarian professions, is a Conservative at heart, and the satirist says of course all that he can against our splendid young poet Carducci, who is a staunch republican of the old school, and is even more sternly antique than Simonides the elder. The poems of Carducci are in form classic, sculpturesque, and vigorous; but he rarely appeals to our tender sentiments. There is in his sentences nothing weak or vague. In his own line he has no equals, and no successful imitators. This year he has shown us a terrible *tour de force* in his 'Odi Barbare,' written without rhymes and in ancient Greek and Latin metres. These antique poems display great talent, exquisite taste, and learning, such as is but rarely found in union with poetic genius. But it is not

desirable that the poet should be again trammelled with formal difficulties that must obstruct the free expression of inspiration. His *tour de force* is a success; yet we have no wish to see the feat repeated. Next among the poetical works of this year may be noticed the 'Liriche' of Enrico Panzacchi, and the poems entitled 'Postuma' must also be named. The former are graceful and harmonious; the latter in several respects are more remarkable. They are ascribed to a supposed author (Lorenzo Stecchetti) by the true author (Dr. Olinio Guerrini). He pretends that he has acted only as the editor of the poetical remains of a young man lately deceased, who fell a victim to the violence of his own passions. The fate of that unhappy young poet has been deplored by sentimental readers. Alas that he should have been so soon called away, just when he had left for us these fruits of his poetic genius! Here a wilful fiction has given to the supposed "remains" a charm that does not fairly belong to the poems themselves. They are realistic, even to a repulsive degree. Of true love of that which is properly called love "the unhappy young poet" knew apparently little or nothing. His amours were accordingly those of a primitive or naturalistic type. His genius, even when inspired by "love," as he calls it, has no wings. There are nowadays other "real" young poets of the same type, and for my own part I do not see the use of their inspirations. It would surely be better if they wrote in plain prose, as they obviously know quite enough, or too much, of this prosaic life; or, possibly, it would be better if they did not write at all. Realism is, indeed, required in poetry, as in prose. But one of the poet's duties is to select his materials, and for a true selection good taste and some education are both required. This observation may lead to a brief commendatory notice—well merited—of the 'Sermoni' in verse, written by our senator, Tullio Massarani. In thus continuing the work of Giuseppe Parini, the author has well portrayed some of the liveliest scenes and passages of modern life in Milan. Another writer who deserves to be admired is Giulio Carcano, author of a complete and elegant Italian translation of Shakspeare, who, like other masters of his art—Homer, Dante, Goethe—knew well how to unite the real and the ideal. Each is now insulated. Young poets must either soar out of sight or crawl on the ground. Hence on one side Giuseppe Giacosa, a Piedmontese poet, gives us his mediæval dramatic idylls, all pure and unearthly as heaven itself, while on the other side we have the sensual but powerful dramas, 'Nerone,' 'Messalina,' and 'Cleopatra,' written by Pietro Cossa, and, like the said idylls, accepted with enthusiastic approbation. Between these two extremes Paolo Ferrari, author of a drama entitled 'Le Due Dame,' holds a fair middle position. But he reminds us too often of his care for stage effects, and makes too prominent his own solutions of social paradoxes and problems.

In Italy, during the last two or three years, novels and romances have mostly excelled dramatic works in historical and poetic truthfulness. This is shown even in the most difficult of all the varieties of romance, the historical—for example, in 'Tizio-Caio-Sempronio' and in 'Diana degli Embriaci,' both by Antonio Giulio Barrili. Here we have historical poetry,



or the real combined with the ideal, and the same union is seen in several other romances lately issued. Vittorio Bersezio displays it in 'Corruttela,' with all its true portraiture of modern life; Cesare Donati in 'Flora Marzia'; and R. Stuart (by birth a Scotchman) in his 'Marchesa di Santa Pia.' Cesare Molineri also, in his 'Drammi nelle Alpi,' and Salvatore Farina in his charming story, 'Prima che Nascesse,' have both shown skill in uniting with poetic treatment the realities of modern society. And with pleasure I would add that several Italian ladies have lately succeeded well or promised fairly in the same style of writing. Cordula (*nom de plume* of the Countess Maria della Rocca, of Turin); Emma (*nom de plume* of Signora Feretti, of Milan); Sofia (a young lady of Milan); Sara (Signora Tardy); Una Donna (Signora Piatti, of Florence); Fides (the Countess Fantoni, of Florence); the Marchesa Colombi (Signora Torelli-Vollier); Neera (a lady whose true name I do not know); Maria Repetti; Grazia Pierantoni-Mancini; Ludovico de Rosa (Signora Luisa Saredo); Luigia Codemo—here are a dozen gifted women who have lately shown us that they possess both soul and intellect. These are good signs of progress, for twenty years ago Italian literature could show nothing of the same kind. At that time Edmondo de Amicis might have regarded himself as the sole representative in literature of anything like a sympathetic union of intellectual men and women.

The publisher Treves, of Milan, whose books and journals have, perhaps, above all others, aided in spreading widely a wholesome popular literature, has issued lately the second volume of 'Constantinople,' by De Amicis—a book that describes scenes on the Bosphorus, and is more than a charming guide; for it is, indeed, like a gallery of splendid paintings. Another work of the same class is a lately published book on Florence, in which Yorick (the pseudonym of the advocate Pietro Ferrigni) leads us through the Tuscan capital and its neighbourhood. He describes it so well that we must like the place, even if we had not liked it well already, or, having known its charms, we must appreciate them still more highly. His style is excellent Tuscan; his observations are at once humorous, correct, and judicious, and his descriptions are simply lifelike.

Barbèra, the publisher of Yorick's book, has issued lately two volumes of a more serious character—'Scritti Editi ed Inediti di Gino Capponi,' which, as I trust, will soon have a special review in the *Athenæum*. From the same firm we have now a third volume of the Orations of Demosthenes, well translated by the advocate Filippo Mariotti—a volume containing the orations on civil causes, and affording to the translator and annotator a fit opportunity for comparing with our contemporaneous Italian legislation the ancient civil code of the Athenians. The same firm has published a splendid new edition of 'Orlando Furioso,' edited by the Academician (De la Crusca) Giacinto Casella, who prefixes an excellent introduction, and gives many useful annotations.

Barbèra has also issued lately 'La Storia della Poesia Popolare Italiana,' by Ermolao Rubieri. The materials already collected for

this work were abundant. Twenty years ago (May 2nd, 1857) there appeared in the *Athenæum* a review of a work then regarded as something remarkable. It was a fine collection of Italian popular songs, edited by Giuseppe Tigri. "Popular poetry from the Tuscan hills!" your critic exclaimed, in the opening of the review. Now his article on the work of Rubieri might begin with another exclamation, which might be something like this:—"Twenty years ago it was surprising to hear of 'popular poetry from the Tuscan hills'; now we have to notice an elaborate history of Italian popular poetry! Does this not seem too hasty?" The book of Rubieri clearly answers, "No." In the same year in which that review appeared (1857), Leonardo Vigo edited a large collection of Sicilian popular songs, which had been collected by himself in Catania. Since then how much has been done in the same field! Giuseppe Pitre and Salomone Marino have completed their 'Popular Songs of Sicily'; Vittorio Imbriani and Antonio Casetti their 'Songs of the Neapolitan People.' Giuseppe Ferraro has edited the 'Songs of Monferrato'; Nigra, adding a learned commentary, the historical popular poetry of Piedmont; Domenico Bernoni, following Dalmédico, has given us his 'Venetian Popular Songs'; Spano has added the 'Songs of Sardinia.' Thus, during the last twenty years, a whole library of Italian popular poetry has been collected. All these collections have been studied by M. Rubieri; he has analyzed their contents, has compared each with the others, has noticed their general characteristics and their special differences, and the result is that he has given us an excellent and compendious book. In the form of a rapid introductory sketch he tells the story of Italian poetry in mediæval times, and connects with this historical notices of our several provinces. Throughout he shows himself at once a conscientious writer and a true patriot, whose main desire is to improve the condition of the people. The same good aim has animated Signora Jessie White Mario in writing her book 'La Misera in Napoli,' for which she has partly found motives and materials in the letters published some years ago by Prof. Pasquale Villari in an Italian newspaper. The lady has, however, personally visited the places she has described, even the most deplorable quarters of Naples. She has made us see them and feel their miseries, while she has urged upon us the duty of doing all we can to relieve the dire distress of the people. Her book is true, philanthropic, and ends with a prayer. May it find a good answer! Of all the questions of our time, social questions are the most urgent. Not to be wondered at is it that our historical author Villari, so much engaged with considerations of social miseries, has so long delayed publishing the second volume of his monograph on Macchiavelli, which has already been recommended to readers of the *Athenæum*.

The same publisher, Le Monnier, who has issued 'Macchiavelli' and the book of Signora Mario, has given us also 'Torquato Tasso,' in two volumes, by Dr. Pier Leopoldo Cecchi. The author has well studied his subject—the man and the poet, viewed in relation to the culture of his times. In the treatment there are inequalities of style, vague expressions, and some hasty conclusions, that may

be amended in a second edition. It is to be hoped that it may be called for, as the book is in substance sound, and shows us especially that Tasso, with all his faults, was a man better than the times in which he had the misfortune to live. Signor Leone Ottolenghi, a young professor in the Lyceum of Casale, has produced a good biography of the philosopher and philologist, Luigi Ornato—a modern Italian Socrates, who won the admiration of such men as Victor Cousin, Gioberti, and Manzoni. The biography is followed by a selection from the letters of the philosopher addressed to his friends, Santarosa, Balbo, and Provana. In a volume lately issued by Treves, of Milan, the author, Signor Bonghi, gives us a collection of his own important papers (previously published in a dispersed way) on 'Pius IX. and his Successor.' This book may be placed beside another, 'Lo Stato e la Chiesa,' by Marco Minghetti. The latter is published by Hoepli, of Milan, and sheds clear light upon the ecclesiastical question of the times in Italy. The same firm gives us 'I Popoli dell' Antico Oriente,' an erudite and at the same time an agreeable book. The writer, Giovanni de Castro, is known to readers of the *Athenæum* as the author of several historical and interesting works. The historian, Cesare Cantù, has completed a new edition of his 'Storia degli Italiani,' to which he adds a new and important dissertation, entitled 'Le Vicende dei Parlari d'Italia.' At Florence the firm Le Monnier has issued a translation of the ample and minute biography of Titian by Messrs. Cavalcaselle and Crowe, the joint historians of Italian painting.

There remains to be noticed a remarkable book that I have not been able to classify well with any hitherto named. It is written by Prof. Pietro Siciliani, and bears the title, 'Filosofia Zoologica del Secolo XIX.' Compared with its scientific aim, the form is odd enough, and even grotesque. It consists of a series of conversations in which almost all the most eminent philosophers or scientific men of our time are the *dramatis personæ*. They gossip here in a vivacious style *de omnibus rebus*, and among their sayings not a few are idle and out of place, while others are dignified assertions of scientific principles. Reduced to a third part of its bulk the book would have been solid, though probably not conducive to the writer's popularity. It would not then have brought him all the flattering letters he has received from the eminent *savants* whom he has introduced as speakers. To each he has sent, no doubt, a copy, with a request for suggestions of improvement. Excerpts from their replies and the laudatory notices of various journals have supplied matter enough for a little book that has been lately published, entitled 'Evoluzione, Scienza, e Naturalismo,' by S. Tommasi and G. B. Ercolani. Here the distinguished author of the scientific dialogues is himself the hero, and he again appears decked with all the decorations supplied by the letters and other testimonials received from many illustrious men of science in Italy and in other countries. The best recommendations are all printed in this little book, which is quite full of praise. The game so played has been amusing, but seems rather childish, and hardly suited to the dignity of a philosophic mind. Would any literary man make clearly manifest the weak and perishable

elements in his character? There can be no surer way than to show a hasty craving for immortal notoriety. Hurrying on to make public all the flattering testimonials he has received for his book, the author shows too barely the practical aim of his philosophy, and his new, although unsuccessful, method for a lively discussion of scientific questions. May our Minister of Public Instruction give to the scientific author at once the place that his age and his services deserve, so that he may not again be compelled to mingle, after the fashion of these scientific dialogues, the sublimities of science with personal interests that, however dear to himself, are, after all, only matters of subordinate interest.

To conclude—I would briefly name, at least, the writings of three Italian ladies, not mentioned in my preceding notices of novels and romances. The writings of Signora Cesira Siciliani Pozzolini, the wife of the scientific professor whose rather eccentric *tour de force* has just been noticed, must be spoken of here with all the respect due to her talents. A Florentine by birth, she writes Italian prose with the grace inherent in her own maternal tongue, and with a vivacity all her own, as may be seen in her contributions to 'La Nuova Antologia' and 'L'Illustrazione Italiana.' Her younger sister, Antonietta Pozzolini, lately deceased, was also an author of considerable ability, but perhaps more remarkable for her amiability. In her writings the chief traits are gentleness and piety, blended with a quiet, resigned melancholy that is never dismal or despairing. Her literary remains, recently collected and edited by her bereaved mother, are preceded by a memoir made touching by its undertones of maternal sorrow. The memoir and the remains form a modest little book that may well be placed beside one written by another gifted lady lately deceased—Madame Erminia Fuà Fusinato, whose writings have been edited by an able young Venetian critic. He has prefixed to the book an excellent biographical notice of the author. In her book the clear evidence of her intellectual power and dignity is not more remarkable than the earnest expression of her ruling desire—the chief aim of her whole life in this world. This was to improve and to elevate the education and the social position of her sisters—the women of Italy.

ANGELO DE GUBERNATIS.

#### RUSSIA.

THE great political enterprise on which Russia has entered has produced in the educated classes a certain intellectual fermentation, which may, perhaps, like the intellectual fermentation during the Crimean War, generate important results. It is quite possible, therefore, that the future historian may devote special attention to the year 1877 as the beginning of a new epoch in the history of Russian literature. As yet, however, this is apparent only to the prophetic eye. To ordinary eyes the year 1877 seems in no way remarkable so far as literary activity is concerned. We are so engrossed with current military and political events, that we have little time or inclination to think of science or art. As a compensation for this, we ought to have a rich harvest of works relating to the Slav races and the Eastern Question; but in

reality we have little or nothing of the kind—certainly nothing destined to have more than a very short-lived reputation. For any increase in our knowledge of the Southern Slavs we are indebted almost exclusively to the newspaper correspondents. The professors and literary men among the Slavophiles have always been philosophers rather than historians, political economists, or travellers, and consequently, instead of studying carefully the past and present, have dreamed about the future, of the Slavonic world. Hilferding may be cited as an exception to this rule, but he is dead, and has left no worthy successor. On the whole, however, perhaps it is well that the Slavophiles should not publish much at present, except in the domain of poetry and rhetoric. Strong confirmation of this opinion is afforded by Orest Müller, who has recently published, to the detriment of his literary reputation, a volume of collected articles, and by Mr. Kotchubinski, who, in a work on the phonology of the Slavonic dialects, comes to the conclusion that philology confirms Russia's right to the holy mission which she is now fulfilling in Bulgaria. The method of solving political problems by philology is still better illustrated by Mr. Lukashévitch in a brochure on 'The Cause of the English Hatred against the Slavonic Peoples,' which deserves to be mentioned, not as a specimen of Russian philological literature, but as a literary curiosity. In reply to the question, What is an Englishman? the learned author informs us that in Mongolian the root *eng-ong* means a wild beast, and that in Chinese *meng-mong* means a man or people. From this it is evident that Englishmen are descendants of Mongol hunters, who in ancient times conquered the British Isles and subjugated the Slavonic aborigines, commonly called Britons. That the Britons were Slavs is proved by the fact that *Brity* in Russian means "shaven." To the Slavs we are indebted for our knowledge of agriculture and political institutions, and for those physiognomical traits which distinguish us from the inhabitants of Northern China. But the modern Englishman has still Mongol customs, such as the habit of eating raw meat and destroying human beings, and he has still in his veins Mongol blood, which makes him sympathize with the Turks, and delight in Bulgarian atrocities!

Authors with such a wild, luxuriant imagination might naturally be expected to write in verse rather than in prose, but versification has of late fallen into disrepute. Time was, and not so very long ago, when the Russians delighted in poetry, and many middle-aged men amongst them can still repeat from memory whole pages of Púshkin and Lérmontof. But since the beginning of the present reign the public taste has completely changed. "Questions" of every conceivable kind—social, political, scientific, philosophical, and economic—so monopolize public attention that the poet feels himself "out of his element," as a resuscitated alchemist or astrologer might feel at a meeting of the Royal Society. Those who are conscious of being no longer children naturally put away childish things. Even patriotic enthusiasm, which generally encourages poetic aspiration, expresses itself now in rhetorical prose rather than in melodious verse. There remains, however, one poet of the former generation, Nekrassoff, and

he is still listened to with respect and admiration, because he has contrived, while retaining the metrical form, to imbibed the spirit and adopt the tone of the new epoch. For thirty years he has depicted the dark sides of Russian life, and given a voice to the sorrows of the people, but he has never been maudlin or lachrymose. In all his writings there is a ring of energetic protest, which has sometimes brought him into contact with the Press Censure. In his 'Last Songs,' published a few months ago, he is still true to himself and to his past. A melancholy interest attaches to this volume, for its title must be taken in the literal sense of the words. Struck down by a painful disease, and with no hope of recovery, the author is in a condition analogous to that of Heine in the last years of his life; and his words thus acquire an additional pathos.

Though very little poetry is written, there is no lack of imagination and literary talent, much of which finds expression in tales and novels. The Russian writers of fiction have been much influenced by the contemporary literature of England and France; but it must be said to their credit that they have followed the quiet realistic, and not the sensational, school. Aiming at photographic accuracy rather than strong artistic effects, they generally content themselves with making careful studies from the social groups with which they are best acquainted, and use the plot simply as a means of stringing together their studies from nature. In their works, therefore, we have a mirror of contemporary Russian society, with its numerous lights and shadows. As most of these authors, like nine-tenths of their educated fellow-countrymen, are dissatisfied with the existing order of things, the shadows in the pictures are very prominent. We constantly meet with the poor over-taxed peasant, the ignorant, money-loving parish priest, the corrupt official, the commercial swindler, and other types of a similar kind. A few writers, such as Prince Mestcherski, show us the *grand monde* of the capital, but the great majority choose their subjects from the lower classes. Among the delineators of the peasantry, the most remarkable is Mr. Mélnikof, better known under his pseudonym, "Andrei Petcherski," who continues his sketches, 'On the Hills,' descriptive of the Old Ritualists, Dissenters, and in general the peasants and traders of the Volga region. If we regard this work not as a novel, but as a series of descriptive sketches, we may place beside it Maximof's 'Nomadic Russia,' a spirited description of the homeless people who, from diverse motives, wander about the country and live by charity. In this category, too, may be put 'The Land of Cold,' a description of the Far North, by Nemiróvitch-Dántchenko.

Of the numerous works of fiction in the higher sense, the only ones likely to have more than an ephemeral reputation are 'Anna Karénina,' by Count Tolstoy, and 'Nov' ('Virgin Soil'), by Tourguénief. Both of these have been already noticed in the *Athenæum*. The first part of the former was published in 1875. It is now completed, and will certainly be a lasting monument for the author's reputation. It displays a wonderful power of depicting human characters and analyzing complex human motives. Some of the descriptions are tediously minute, but they have always considerable artistic merit,



and as a whole the work is much less tedious than the author's previous novel, 'War and Peace.' Count Tolstoy is a man who is not in harmony with "the spirit of the age," as that phrase is commonly understood by his countrymen; and as he does not desire to conceal the fact, he is often led into philosophical discussions, which are out of place in a work of fiction. In 'War and Peace' this discursive element was painfully obtrusive; in 'Anna Karénina,' on the contrary, it is scarcely felt. In the construction of the plot there are serious defects, which may perhaps be explained by the fact that the first chapters had been already published when the later chapters were being written. Of Tourguénief's 'Nov' it is scarcely possible to speak without assuming at once a polemical attitude, and taking part in the discussions which it has raised. As a work of art it is generally considered inferior to the author's earlier efforts; but it is seldom judged from the purely æsthetic point of view. To understand the reason of this, the reader must know something of a curious episode of Russian literary history, which cannot be more than briefly referred to here. Twenty years ago Tourguénief was one of the idols of the young generation. He had written his 'Memoirs of a Sportsman,' in which he had shown warm sympathy with the oppressed serfs, and he had been subjected to administrative annoyance in consequence of his Liberal opinions. During the first years of the present reign (1856-60) he wrote several works which were thoroughly in harmony with the prevailing spirit, and his popularity consequently increased. But in 1861 he published his famous 'Fathers and Children' (translated into English some years ago by Mr. Schuyler), and was at once condemned by the young generation as a man behind the age. In vain he declared that his aims and intentions had been misunderstood and misinterpreted. Young Russia continued to hold that he was an antiquated, aristocratic, *diletante* Liberal of the years 1840-50, incapable of understanding the new, serious, practical, genuinely democratic Liberalism. It was apparently in order to disprove this accusation that he wrote 'Virgin Soil,' in which he has represented a little group of revolutionary Liberals at work. That the picture is powerfully drawn there can be no doubt. But is it true to nature? If it is true, why has the author not explained the causes of the phenomena which he describes? These are the questions which have been discussed far more than the question of literary merit. Regarding the life and previous literary activity of Mr. Tourguénief, some information will be found in a short biography of the gifted author recently published by Mr. Vengerof.

Turning from fiction to fact, we meet with several important historical works. First comes Solovieff's yearly volume, which appears as regularly as the almanacs. In 1851, Mr. Solovieff began his gigantic 'History of Russia,' by a sketch of the geographical and ethnographic conditions of North-Eastern Europe in the ninth century. During the last twenty-six years he has laboriously and conscientiously traced the geographical, political, and intellectual growth of the nation, and now, in his twenty-seventh volume, he relates the history of the years 1766-68. Nine-tenths of that enormous mass of printed matter is little

more than a collection of valuable historical data loosely strung together; but here and there, when the author stops for a moment and looks back on the ground over which he has been travelling, he displays a certain power of description, analysis, and generalization. The most interesting part of this last volume is the account of a famous Commission for preparing a new code of laws, created by Catherine the Second in 1766. The so-called Commission was a kind of temporary National Assembly, composed of deputies from various parts of the empire and from all classes of the people. Catherine supplied them with "instructions" taken from the works of her friends, the French philosophers of the time, and watched with great interest the effect which these "principles elaborated by contemporary science" would have on her unphilosophical subjects. Those who are curious to know the result may find much information, though by no means all that could be desired, in Mr. Solovieff's pages. More likely to attract attention at the present moment is the 'History of the Crimean War,' by Bogdanóvitch, who has had access to many valuable sources unknown to his predecessors. From Mr. Tratchévski we have a history of the famous Fürstenbund. In the form of raw material, but none the less interesting on that account, appears a new instalment of the Woronzoff archives, being the twelfth volume of the collection. It contains a long series of interesting letters written by Count Zavadovski to the brothers Woronzoff from 1770 to 1807. For the publication of historical material of this kind there are two special periodicals, the *Russki Arkhiv* (*Russian Archives*) and *Russkaya Starina* (*Russian Antiquity*), both of which, strange to say, have a large circulation. From this we may conclude that a considerable section of the reading public like to get history in the raw state. Of works on the history of literature two deserve mention: Dashkévitich on the legend of the Holy Grail, and Vesselóvski's investigations in the poetry of the Middle Ages. Messrs. Py'pin and Spassóvitch are preparing a new and enlarged edition of their 'History of Slavonic Literature,' a work of great merit.

Among juridico-historical works may be mentioned the first volume of Azarévitich's 'History of Byzantine Law'; the first volume of Zagoskin's 'History of Muscovite Law'; the second volume of Dityátin's 'History of Municipal Self-government in Russia,' containing an account of Russian municipal institutions from the beginning of the eighteenth century to the year 1870; the second volume of Gradóvski's 'Course of Russian Public Law'; and the ninth volume of 'Historico-judicial Materials relating to the Province of Vitebsk.' Special attention is being paid to Custom law, which is in Russia a very important subject, because the peasants have their own courts (*Volostniye Sudy*), in which all cases are decided according to traditional conceptions of right, irrespective of Ukases and the Code. In 1872 an Imperial Commission examined the condition of these courts, and afterwards published a large quantity of interesting materials. Private investigators have also been at work. This year we have the first volume of Pachman's 'Customary Civil Law in Russia relating to Procedure

and the Right of Property,' and Kostrof's work on the juridical customs of the province of Tomsk (in Siberia). For those who wish to prosecute this study Matvéef has published a 'Programme for the Collection of Popular Juridical Customs.' It is pleasant to remark, as a sign of intellectual decentralization, that some of these works have been published in provincial towns. Azarévitich and Dityátin hail from Yarosláv, where there is a School of Law, and Zagoskin from Kazán, where there is a university.

As usual, we have this year several books on land tenure, a subject which has especial interest for Russians. The emancipation law of 1861 gave to the village communes the perpetual usufruct of the land which they possessed, and thereby transformed the serfs into communal landholders. The preservation of the communal tenure is a curious experiment, on the success of which depends, to a great extent, the future prosperity of the country. Most Russians believe that it will succeed, and will enable Russia to avoid many of those social and political evils from which Western Europe is suffering in consequence of having expropriated the peasantry. But to escape these evils, Russia ought to profit by the experience of older countries. It is in this spirit that Prince Wassiltchikof has written a large work on 'Land Tenure and Agriculture,' in which he compares the history of landed property in England, France, and Germany with the history of landed property in Russia. He explains how, in the countries of the West, the majority of the peasantry have been, during the course of centuries, legally and illegally deprived of the land which their forefathers possessed; and he endeavours to prove that this gradual expropriation has been the chief cause of revolutions and social disorders. In Russia, where the land still belongs to the peasantry, measures ought to be taken, he thinks, to prevent its passing out of their hands; "and these measures must be taken at once, otherwise Russia will fall into the same mistake as other nations, who took to thinking and writing about agrarian matters when all the land was already allotted, and social relations had lost their primitive elasticity." It is the old story which we have heard again and again since 1857, that Russia may be for ever saved from pauperism, the proletariat, and revolution by the rural commune. It is not, however, at all necessary to adopt this view in order to read Prince Wassiltchikof's work with interest. The historical part will be welcome to many who do not accept the dogmatic conclusions. Written in the same spirit is the 'Historical Sketch of the Rural Commune in the North of Russia,' by Sokolovski, who thinks that "the Western nations, in the person of their best scientific representatives, regret the premature annihilation of this institution among themselves." The book does not contain much new material, but it presents in a connected, readable form a good deal of matter which was formerly scattered about in books, newspapers, and magazines. New data for the history of the rural commune may be confidently expected in the 'Pistoóviya Knigi' ('Old Land-registers'), which are being published by Mr. Kalatchóff. The big volume of 1560 pages recently published refers to the North-Eastern provinces.

Above the "Mir," or rural commune, stand

the "Zemstvo," a higher organ of local self-government, resembling in some respects our county administration. Unlike the "Mir," it is a direct product of imperial legislation, and has been in existence only ten years. Its activity during that period is described and criticized by Mr. Mordovtsef in his 'Ten Years of the Russian Zemstvo.'

The educated classes are so occupied with these and other mundane concerns that they pay very little attention to the supernatural, and one might live amongst them for years without ever suspecting that they possess a theological literature. As a rule, the educated Russian has no taste for theological speculation or religious discussions. He may be a very good Christian so far as rites and ceremonies are concerned, and may be warmly attached to the Church as a national institution, but his intellectual interests lie elsewhere. In the theological academies, however, there is a certain amount of intellectual activity. They are four in number, and each of them has its special organ, with a certain distinctive character. The Academy of St. Petersburg, being nearest to the Protestant West, pays special attention to German theology; Kazan, possessing the valuable library of the Solovetsk Monastery, which was formerly a "nest of heresy," occupies itself with the Dissenters and their doctrines; Kief, situated on the frontier of the Greek Orthodox and Roman Catholic worlds, studies the historic influences and dogmatic peculiarities which distinguish Roman Catholicism from Orthodoxy; and Moscow, round which the empire has gradually been formed, seeks to embrace all these subjects. Of the theological books recently published, I may mention the Scripture Commentary by the Archimandrite Michael, and 'The Sacred Chronicle of Primitive Times,' by Mr. Vlastof. This latter work is characteristic and important, as showing that some Russian theologians are leaving the field of ecclesiastical history and religious ceremonial, and entering the wider region opened up by English apologists and German critics. Mr. Vlastof treats of the spiritual principle in man, of natural religion and the necessity of revelation, of the creation and the fall, of the flood and the confusion of tongues. "All these questions," in the opinion of a committee appointed by the Holy Synod, "have been solved according to the principles of sound philosophy, in harmony with the true indications of history and of natural and social science, and in complete accordance with the doctrines of Divine Revelation." In the accomplishment of this herculean task, in which so many of his predecessors have failed, Mr. Vlastof has been assisted not only by native authorities, but also by foreigners, such as Lenormant, Quatrefages, Gerlach, George Smith, Rawlinson, Ferguson, Max Müller, Franck, Kuenen, and others. Independent critics of a sceptical turn of mind may possibly have some doubts as to whether all the "questions" raised have been solved as completely and satisfactorily as the learned committee of the Holy Synod believes, but all who desire to see a little more intellectual vitality in the Russian Church will hail with pleasure the appearance of such works.

Those who prefer science without any theological alloy have their wants plentifully supplied by native *savants* and by translations

from the works of foreign authors. The names of Darwin, Tyndall, Huxley, and Herbert Spencer are as well known in St. Petersburg as in London, and some of the native investigators are making for themselves a European reputation. Natural science is, in fact, one of the most popular subjects of study in Russia, and the number of scientific works published is consequently very great. This year, however, owing to the crisis in the publishing trade, brought about by the war and other causes, the number of these works is much smaller than usual. The booksellers unanimously declare that for the present they can sell nothing but newspapers, magazines, and school-books.

The magazines have long played an important part in Russian literature, and continue to flourish as before. There are four large monthlies, about the size of the *Quarterly Review*, and they have all a respectable number of subscribers. The articles are of the most varied character, including tales, novels, essays, historical treatises, literary criticism, popular science, philosophy, social questions, and current political affairs. Whilst these periodicals have all much in common, each of them has a special character of its own. The most serious and weighty is the *Vestnik Evropy* (*European Messenger*), representing what in Russia is considered moderate Liberalism. The *Otchetstvenniya Zapiski* (*Memoirs of the Fatherland*) is of a more "advanced" hue, but often refrains from discussing important political and social questions in consequence of the regulations, or rather the unregulated action, of the Press Censure. *Dyelo* takes as its specialty sociology and natural science in the popular form. In opposition to these the *Russki Vestnik* (*Russian Messenger*), published by Mr. Katkoff in Moscow, is regarded as the organ of the Conservative or Retrograde party. To these must be added the *Sbornik Gosudarstvennikh Znanií* (*Collected Essays in Political Science*), published at irregular intervals by Mr. Bezobrazof, and containing most valuable papers intended for the more serious part of the reading public.

Of the regular writers in the monthlies, the most prominent and influential is Mr. Soltykoff, better known under the assumed name of Shtchedrin. He is generally regarded by his countrymen as one of the greatest satirists, if not the greatest, of the age, but he is very far from being a perfect master of the art. Certainly he possesses enormous satirical talent and makes his readers laugh heartily, but he almost always allows his humour to run wild, and in that way his satire loses its point. As a caricaturist he very often leaps far beyond the limits of verisimilitude, so that his writings resemble broad farce rather than legitimate comedy. Involuntarily the reader asks himself, What does the author mean by all this comical mystification? Has he any serious purpose, or is he simply indulging in boisterous fun? In answer to this Mr. Soltykoff might point to Rabelais and other great humourists, who have sinned in the same way. Besides this he might justly remark that the present system of Press Censure compels him to hide the keen edge of his satire under a broad humour occasionally approaching to buffoonery. An amusing hint to this effect appears in his last article. He is describing commercial swindlers connected

with the army, and brings forward a trader in secrets, who opens negotiations with Osman Pasha, and delivers to him important State documents. Among these is a project for introducing order into the Russian Empire by means of destroying the printing presses, and reducing the number of types to the quantity required for advertisements and official circulars! The Press Censure has certainly not gone so far as that, but it exercises an influence on literary composition, and we should always bear this in mind when we judge the writings of Russian authors.

D. MACKENZIE WALLACE.

## SPAIN.

THE intellectual life of Spain during the present year is not unlike that of the preceding ones. The books which have appeared, with some very few exceptions, are not first-rate. The lyrical works of the present year are only of an average merit, while the dramatic works are decidedly inferior; and the novels, which are improving every year, do so very gradually, and those which are readable are incredibly few. Books on scientific subjects, although their number is small, are somewhat more satisfactory. It is evident that the taste of the public is daily improving; for it is not uncommon to find two and three editions announced of scientific works, even of those which are not used as text-books in the Spanish universities and schools. The public are becoming daily more interested in lectures and conferences, in the provinces as well as in Madrid. Besides those held at the Ateneo of Madrid during the winter months, an interesting and instructive course of lectures has been given at the University upon agriculture, at the Conservatory of Arts on natural science, and at the Geographical Society and Free Institution on a variety of subjects. The conferences held at the Free Institution have been very popular, and have been listened to with great attention by a mixed audience of men and women. For the first time in Spain, the public have paid a small sum on entering to remunerate the lecturer, and women have been seen to take an interest in these subjects.

In looking through the books which have appeared, and beginning with those belonging to light literature, the poems by Zorrilla, 'Lecturas publicas en 1877,' deserve a special notice, not only owing to their merit, but because the author has been the most important Spanish poet of our time, and the first representative of the romantic school of 1830-40. Very few poets remain in Spain of this school, which has died out here as well as in the rest of Europe; it has been superseded in Spain by the lyrical humouristic styles of the north. Campoamor has brought out a new series of 'Nuevos Poemas.' *Vers de société*, by Grillo, the most able versifier of the day, may be found in the reviews and illustrated papers; Querolt has written a volume of 'Rimas,' and Manuel del Palacio a collection of sonnets, 'Letra Menuda'; Bustillo, 'Las Cuatro Estaciones'; Nuñez de Arce, 'Un Idilio,' a charming composition, which has appeared in the almanac of the *Ilustracion Española*. Raimundo de Miguel, the author of the best Spanish and Latin Dictionary, has published a volume of 'Poesias,' which are excellent as models of correct and classical



style. The second edition of the works in prose and verse of Gustavo Becquer has been brought out this year with much new matter added to it. His poems and legends are charming and too little known out of Spain. Dramatic works, which in 1874 and 1876 absorbed public attention on account of their great artistic merit and originality, have been very inferior this year in merit and number. A drama by the gifted dramatist and mathematician Echegaray, 'Lo que no puede decirse,' and a comedy by García Gutierrez, 'La Criolla,' are the only important theatrical novelties. The first and second acts of Echegaray's drama are admirable; the third falls off, owing to the number of forced situations which follow one another without intermission. The comedy by García Gutierrez has been more popular. The plot is different from 'La Créole,' by Dumas *fils*, but is full of dramatic effects and is admirably versified. The plays in one act by Palanca and Escalante, written in the Valencian dialect, are a novelty. They turn into ridicule the manners and customs of the day, in the style of Ramon de la Cruz.

The best novel of the year is 'El Comendador Mendoza,' by Juan Valera. The hero is a Spanish country *hidalgo*, a type of the last century. The descriptions of Spanish life are charming, and although the hero and heroines prose too much, and make long philosophical speeches, the author's style is so delightful that we gladly forgive him. The same volume contains an admirably written description of a Spanish woman, 'La Cordovera,' which is a model of Spanish prose. One of the most popular novels of this year is 'Gloria,' by Perez Galdos—well known for his graphic descriptions of scenes of the Peninsular War, 'Ecos Nacionales.' The novel of 'Gloria' is of a higher and more philosophical order. The author in a tender and most dramatic tale discusses the problem of religious toleration, a favourite subject of his, which was already touched upon in his excellent novel 'Doña Perfecta.' He has made a Jew the hero, as in 'Daniel Deronda,' and the descriptions of religious intolerance and feeling in a small Spanish country town are true to life and full of interest. 'Los Cien Mil Hijos de San Luis,' a continuation of Galdos's series of novels, 'Episodios Nacionales,' has also appeared this year.

The popular author Juan Garcia Amos Escalante has brought out another charming work, 'Ave Maris Stella.' In a series of historical and poetical tales, interspersed with local legends, he describes the life and scenery of the mountains of Santander, one of the most picturesque and beautiful localities in Spain, inhabited by a simple and interesting population. His descriptions of scenery are excellent.

The distinguished author Cecilia Bohl de Faber (Fernan Caballero) died at Seville in April. Her novels are well known in England, and several of them have been translated into English. A volume has appeared this year, 'Cuentos, Oraciones, y Refranes Populares.' Fernandez y Gonzalez has written three novels of an inferior kind, 'Don Miguel de Mañara,' 'Las Busconas,' and 'Beata del Tocon.' The well-known admirable orator Emilio Castelar has printed his speeches of the last parliamentary session, a literary and

historical work, 'El Ocaso de la Libertad,' and two novels, 'Fra Filippo Lippi,' and the second part of 'Ricardo.' Selgas has written another pleasant collection of studies, 'Fisonomias Contemporaneas.'

The most important critical historical work which has appeared this year in Spain is 'La Vida de la Princesa de Eboli,' by Muro. It is rarely that a critical work of this high type is written in Spain, the result of many years of careful study of original documents, and having no other object than to state the exact truth of what had taken place. A great number of excellent critical studies on the leading characters of the reign of Philip the Second have been written by Gachard, Pidal, Prescott, Mignet, and Moüy, as valuable as this volume by Muro, but none of them is superior to it. The Princess of Eboli, during great part of her life, had great influence over Philip the Second; it has always been supposed that the king was violently enamoured of her, and that his jealousy caused him to banish and persecute the Princess and Antonio Perez in the latter years of her life. Señor Muro gives numerous details of the history of these supposed amours, and comes to the conclusion that not a single document exists by which they can be proved, and, on the contrary, that all the letters and original documents which he has consulted tend to show that no amorous connexion ever existed between them. This idea is so new that, if true, it puts an end to a number of theories which have been established on it. The former view of this subject is still upheld by many critics. Señor Canovas del Castillo, the able statesman and gifted author, has written an admirable letter on the subject, which is printed as an introduction to the volume, and in which, besides combating Señor Muro's opinion, he gives a masterly description of the character of Philip the Second and the political condition of Spain during his reign.

The Spanish Government bought, early in 1876, two bronze tablets, engraved with Roman inscriptions of a very high interest. Dr. Berlanga published at the time a pamphlet in which he describes them. Since then he has written 'Los Nuevos Bronces de Osuna,' in which he gives the original text, and translations with extensive learned commentaries. This volume has met with the approbation of the German critics of such subjects. An estimable study on these tablets by Señores Rada and Hinojosa has appeared in the *Museo Español de Antigüedades*. The tablets found at Osuna contain twenty-two articles of the municipal laws granted to the town of Julia Genetiva. They were engraved a little after the middle of the first century A.D., in the time of Vespasian. The Marquis of Loring has the remaining tablets belonging to this series, found at Osuna, Malaga, and Salpensa; they form a unique collection, and the only one known to exist in Europe on the Roman municipal law. They have been all described by Dr. Berlanga. The other works worth mentioning which have appeared on historical and critical subjects include 'Indice de Autores para facilitar el conocimiento de la Obra de Latassa,' by Toribio del Campillo, a most conscientious and trustworthy production. Rodriguez Villa has written an interesting biography of the Marques de la Ensenada, the famous minister of

Ferdinand the Sixth. This biography has been supplemented by original documents collected from the archives of the house of Ensenada, Simancas, Alcala de Henares, and the Palace at Madrid. Señor Villa gives us many interesting details of the ministry of the Marquis, 1748-54, his imprisonment, exile, and wars in Italy, 1741-48, to place the Infant Don Felipe on the throne; and entertaining inventories of his jewels and fine collection of pictures, most of which are at the Royal Gallery at Madrid, and much gossip of the reigns of Philip the Fifth and Ferdinand the Sixth. A useful book has also appeared, 'Apuntes Biograficos de Escritores Segovianos,' by Baena, in which the biographies collected by Colmeares have been enlarged and improved. 'Recuerdos Historicos de Avila,' by Arias, contains a series of documents which will be useful to illustrate a life of St. Teresa. Señor Ramirez de las Casas Deza has published a volume of 'Paseos por Cordova,' a series of useful historical notes on the town in the sixteenth and seventeenth centuries. 'Estado Religioso y Social de la Isla de Mallorca,' by Toronji, is important as giving a good idea of the social and political castes which still exist in the island. 'Trajes y Armas de los Españoles en los Tiempos pre-historicos,' by Danvila, will be interesting to students. The 'Biografia de Juan de la Cosa,' the pilot who accompanied Columbus in his second voyage to America, and who drew the remarkable chart (so ably commented upon by Mr. Major, in his 'Select Letters of Columbus,' published by the Hakluyt Society), with the supposed portrait of Columbus, which exists at the Naval Museum of Madrid, has been written and illustrated with original documents by Leguina. The eminent antiquary Don Valentin Carderera, the author of the large work on Spanish portraits, 'Iconografia Española,' has published this year 'Catalogo y Descripcion Sumaria de Retratos Antiguos, de Personages Ilustres Españoles y Extranjeros de Ambos Sexos,' in which he describes the fine historical portraits of his collection. 'Diccionario de Algunos Antiguos Vocablos de Arquitectura y sus Artes auxiliares,' by Mariategui; 'Diccionario General de Arquitectura e Ingenieria,' by Clairac, are technical works of great interest. 'Disquisiciones Nauticas,' by Fernandez Duro, is an entertaining work, and contains a series of commentaries on naval matters and plated ships of the fifteenth century, a description of the caravels used by Columbus, and the sufferings undergone by navigators in early times. The fifth volume of Zugasti's 'Bandolerismo' has come out this year. The former volumes have gone through several editions, and have attained great popularity. The Acad. de la Historia has issued the first number of its *Boletin*, which contains a *résumé* of the reports read by the members on different scientific and historical subjects. The following works have appeared on the last Carlist war, 1873-76:—'Recuerdos de la Guerra Civil,' Hernando; 'Memorias de la Pacificacion,' by Gimenez Enrich; 'Dorregaray y la Traicion del Centro,' by Oliver; 'Historia Contemporanea,' by Piral; 'Historia de la Interinidad y Guerra Civil de España,' by Bermejo; 'Episodios de la Guerra Civil,' by Iturralde. They will be found interesting by students of contemporary history.

The best books on scientific subjects of the year are, 'Lecciones de Arquitectura,' by Porcelo; 'Elementos de Geometría Analítica,' by Domínguez y Hervella, written with the object of popularizing Hamilton's theory of quaternions; 'Taquimetria,' by Carderera and Juan Alonso, an excellent exposition of Porro's method and of his school of drawing plans; 'Movimiento de la Población de España en el decenio de 1861 a 1870,' by the Instituto Geográfico y Estadístico, a most important work written under the superintendence of General Ibañez: nothing had appeared in Spain for the last seventeen years of the kind; 'Centenario de la Escuela de Minas de España, 1777—1877,' and 'Memoria Sobre el Pantano de Puentes, en Lorca,' by the civil engineers Inibaurandieta, Martínez Campos and Pardo, also a very valuable work.

A great number of reprints of rare books or MSS. have been brought out this year. Some of them are of importance. The second and third volumes of 'Historia de Felipe II.,' by Cabrera, have appeared. The book has been published by the Minister of Public Instruction. The complete work will consist of four volumes. Only the first part of this work, which reached to 1588, had been printed; the continuation was found in the MS. Department of the Bibliothèque Nationale, Paris; in it are related the leading events as late as 1598, almost until the death of the King, and the record is most valuable as being from the pen of a contemporary historian. Two pleasant books of mediæval travel have appeared—the one to England, the other by Cataluña and Valencia to Monzon in Aragon. 'Viage de Felipe II. a Inglaterra,' by A. Muñoz, has been reprinted from a very rare volume, 1554, by the Spanish Bibliophiles, with four inedited letters on the same subject, which have been collected by the diligent author of the 'Ensayo de Libros Curiosos,' M. Zarco del Valle, and an excellent prologue and notes by Gayangos. This entertaining volume gives an account of Philip the Second's voyage to England on the occasion of his marriage to Queen Mary. Several letters were written at the time by those who accompanied him, many of which were published separately, as was then the custom; most of them have disappeared, but those which have been found are collected in this volume. Muñoz based this description of the King's journey from Spain upon the information he was able to collect at the time, but he is accurate, and the details he gives on the King's suite, his costumes, arms, jewels, and presents, are interesting. The letters added to this account were evidently written from England; it is curious to see how much Spaniards and Englishmen disliked each other, and how constantly they quarrelled. The details of English manners are amusing, and the volume is a pleasant addition to the history of the time. 'Relacion del Viage hecho por Felipe II. en 1585 a Zaragoza, Barcelona, y Valencia,' by H. Cock, one of the King's German archers: this volume was copied from a MS. at the Bibliothèque Nationale of Paris, and edited by Villa and Morel Fazio. The description Cock gives us of the localities he passed through leaves no doubt of the truth of his narrative. He gives curious details of the towns inhabited by the Moors; they lived under the protection of the nobles, who

allowed them to follow their religious observances in exchange for the high tribute they exacted from them and the service they rendered in cultivating the land. We infer from this that Philip the Second, although so scrupulous in religious matters, tolerated during his reign the Moorish religion in many towns in Spain.

To the 'Biblioteca de Escritores Aragoneses,' which appears at the cost of the Diputación de Zaragoza, has been added this year a volume of poems by Linan and Friar Jeronimo de San Jose, poets of the sixteenth century. The third volume of 'Obras de Quevedo,' collection Rivadeneyra, is just out; so are the 'Cancionero de Poesías Catalanas,' of the fourteenth, fifteenth, and sixteenth centuries; the eighth volume of Spanish proverbs, and 'Refranero general Español,' collected by Sbarbi. The 'Libro de la Montería del Rey don Alfonso XI.' has been edited with interesting notes by Gutierrez de la Vega; 'Libro de la Ginetá,' by Luis de Bañuelo, and an anonymous work, 'Pintura de un Potro,' have been published by the Society of Spanish Bibliophiles. This last volume is introduced by an exhaustive introduction by Balenchana. The third volume of 'Guerras Civiles del Peru' has been ably edited by the competent traveller and naturalist Espada. The 'Tratado de la Tribulación,' by Father Rivadeneyra, and the third volume of the 'Letters of St. Ignatius Loyola,' are the only religious works of any importance which have appeared this year.

Books of travels are becoming most popular in Spain; it is highly probable that in time they will form an important branch of Spanish literature. The best is certainly 'De Madrid a Madrid dando la Vuelta del Mundo,' by Dupuy de Lome, a young diplomatist, who has resided for two years in Japan, and afterwards travelled round the world. This book is written in a light and easy style, but with much power of observation and criticism. His remarks on the civil, religious, and social condition of Asia and America entitle this work to rank among those of a very high order. A study on Japan is announced by the same author, who has also written the best criticisms which have appeared on the Turco-Russian war. I may also name 'Impresiones de un Viage a la China,' by Mentaberry; 'Recuerdos de Filipinas,' by Cañamaque; 'Viage a Oriente de la Fragata de Guerra Arapiles,' by Rada, illustrated with fine engravings; 'Siria y el Libano,' by Quintana. Those interested in religious pilgrimages to Lourdes and Rome have the following four volumes: 'De Cadiz a Roma, Album de la Primera Peregrinación Española al Vaticano,' by Leon; 'La Peregrinación Española a Italia,' by Perez; 'Cronica de la Peregrinación Española a Roma,' by Carbonero; 'Guia de Roma y de las Principales Ciudades de Italia,' by un Romero. The foundation last year of the Sociedad Geografica de Madrid has contributed in a great measure to extend the taste for geographical studies in a scientific and historical point of view. This society publishes every fortnight an interesting *Boletín*, and gives weekly lectures. Among many curious papers published in this *Boletín* a special mention should be made of 'El Libro del conocimiento de todos los Reinos que son en el Mundo,' written towards the fourteenth century by a Spanish Franciscan friar, and published now for the

first time by Jimenez de la Espada: this manuscript gave rise to a series of discussions by several foreign critics, among them by Mr. Major in his edition of 'Conquest and Conversion of the Canary Islands,' by Bethencourt.

JUAN FACUNDO RIAÑO.

#### SWEDEN.

SWEDEN, as your readers know, has celebrated the fourth centenary of the foundation of the University of Upsala. The significance to the nation of such a festival, and the legitimate pride with which the University may look back upon its activity during the centuries that have elapsed between its foundation and the present day, have found their expression in every circle, and made us the object of attention in foreign countries, from which distinguished men of science have been delegated to express the congratulations of enlightened Europe. The literature which has been issued in connexion with this event is not unimportant. That part especially of the history of the University which comprises the period before the year 1654 has been carefully treated by Dr. Cl. Annerstedt; and to the memory of one of the founders of the University, Archbishop Jacob Ulfsson, a tribute has been paid by him who now occupies the archiepiscopal see, Dr. A. Sundberg. Other works will be found, to a certain extent, under the different sciences which are the object of our account, namely, political history, the history of literature and fine arts, and *belles-lettres*.

In foreign history our attention is first drawn to Count H. Hamilton's 'Frankrike och Tyskland åren 1866-74,' a work which is not exactly a history of the Franco-Prussian War, but rather an essay explaining by the statement of diplomatic acts the causes of the outbreak and the results of the war. It has been favourably received, and this may be attributed to the interest of the subject as well as to the acknowledged capacity of the author as a political writer and speaker.

The researches into the annals of our own nation seem to be on the increase, if I may judge by the great number of works which have been printed in the year 1877. Thus, we find in the first volume of O. S. Rydberg's 'Sveriges traktater med främmande makter,' an important contribution to our history of the Middle Ages; and much valuable information from the same period is also to be found in *Historiskt Bibliotek*, published by C. Silfverstolpe. The latter work, which has now assumed the character of a periodical, has also been occupied with subjects relating to the modern history of our country, which have been treated with the intimate knowledge of the true man of science. The last number winds up with a notice of Prof. C. G. Malmström's 'Political History of Sweden from the Death of Charles the Twelfth,' the first volume of which was published as early as 1855, and it has been completed this year by the publication of the fifth and sixth volumes. In this notice by a distinguished historian, it is stated that Malmström by this work has gained a place among our historians as a man who, in profundity of research, in acute criticism, and strict impartiality in stating the truth, will scarcely be rivalled. However, if our history of the so-called period of freedom is completed, such is not the case with the following period, or



the epoch of King Gustavus III., which will present no less difficulty to the historian, inasmuch as the existing materials must be used with the greatest caution, the various opinions about this king and his reign being in most cases biassed by blind admiration or hatred no less blind. The public, however, have always taken much interest in everything concerning this prince, and it is, therefore, so much the more gratifying to be able to mention the publication of the following two works:—  
 'Historiska anteckningar och bref från åren 1771-1805 af J. von Engeström' ('Historical Notes and Letters from the years 1771-1805') and 'Dagboksanteckningar förda vid Gustaf III.'s hof af friherre G. J. Ehrensward' ('Diary kept by Baron Ehrensward at the Court of Gustavus III.'), published by Dr. E. V. Montan, who has also written a characteristic biography of Von Engeström. Engeström is a politician who depicts the historical events with acuteness and incorruptible veracity. Ehrensward, on the other hand, is chiefly occupied with the pleasures and troubles of the Court, related in the easy style and good humour that distinguish the men of the Gustavian era. Though a personal friend of Gustavus III., he is not blind to the foibles of his patron, and he gives an outline of these in a striking and most characteristic manner, which altogether makes the work both entertaining and instructive. G. Svederus has contributed to our most modern history by the commencement of the history of Charles XIV. John, and "Junius" has published the second volume of 'Charles XV.' The 'Illustrated Universal History' and the 'History of Sweden,' referred to in my article of last year, have advanced so far that the former is almost completed to the year 1815, and the latter as far as Gustavus Vasa inclusive. Both are true to their promises with regard to the text as well as the illustrations.

The contributions to the history of literature and art are not equally numerous. Prof. Ljunggren has completed the second volume of 'Svenska Vitterhetens hufder' ('Annals of Swedish Belles-Lettres'), and this is the only monumental work with which our history of literature has been enriched during this year. The Gustavian period has been looked upon as the time when our pseudo-classic style attained its climax. The author, however, while he allows that this opinion, from a certain point of view, may be supported, points out that the motive power in our literature during this period was the national element, for the development of which even the period of freedom laboured, but which, under the rule of Gustavus, first appeared as a conscious aim, and as such was also regarded during the minority of Gustavus IV. Adolphus. Prof. Ljunggren's work affords, in more than one place, most valuable commentaries on, and corrections of, its two predecessors, Atterbom and B. E. Malmström, which could not have been written but for the author's access to sources hitherto not made use of. Dr. A. Ahnfelt has enriched our literature with a few novelties this year, namely, 'Bellmanska sällskapet' ('The Bellmanian Society') and 'Interiörer ur det Literära Stockholmslivet under förra hälften af vårt århundrade' ('Interiors from the Literary Life of Stockholm during the first

Half of our Century'), to which may be added 'C. von Linné's lefnadsminnen, tecknade af honom sjelf' ('C. von Linnæus's Recollections, drawn by Himself'), with addenda, from printed and unprinted sources, published by the same author. Among these sources the author has also succeeded in obtaining the most recent information relating to the activity of the English Linnean Society.

In the history of art, Prof. Nyblom has, by 'Johan Tobias Sergel,' afforded valuable contributions to our knowledge of the life and activity of this great artist. As belonging to the history of architecture and the arts, I may also mention the elegant work on the Castle of Engso, 'Svenska slott. Engso,' by Klingspor and Schlegel, and the first number of 'The Manors of Upland,' by the same authors. In this branch of literature a great loss has been sustained through the stoppage of Dietrichson's Art-Journal. As the fine arts excite in the public at large an interest that is becoming more and more keen, it is to be hoped that this undertaking may be speedily resumed.

People often complain that our age is not poetical, and the Swedish book-market this year gives unequivocal evidence to that effect. Among the few poetical works that have appeared, I ought, in the first place, to mention 'Samlade skrifter af Oscar Fredrik' (King Oscar the Second). The talent of the Bernadotte dynasty for poetry is prominent in the present King also, as well as his predecessor, and the author of 'Oestersjön' ('The Baltic'), and other poems, will no doubt always hold his place among the poets of Sweden. The Swedish drama can boast of no glorious ancestry. The last few years, however, have brought forth some successful attempts, and more than one of our new productions has found its way to foreign theatres. 'Dagvard Frey,' a tragedy, in five acts, by E. Bäckström, takes the precedence this year. It is a work of great merit, allowing that the bent for lyric poetry, which appears peculiar to the Swedish muse, also in this instance prevents a more speedy development of the action of the drama. In the employment of the language the mastery of the author is as evident as in his translations and lyric poems, a volume of which has been published this year. Among comedies, 'Cornelius Nepos,' a proverb, by E. Lundquist, holds a respectable position. Hedberg has published the second of his collection of novels, 'Black on White'; and R. Gustafsson his third series of tales. But this includes all the news I have to relate. Count Snoilsky and V. Rydberg have been heard of only in passing, if I may use the expression; the excellent cantata of the latter at the jubilee has especially gained the unanimous approval of the whole nation. Older writers, however, have compensated for the deficiency. Thus a new collection of poems by Bellman is publishing by Eichhorn, and the works of Almqvist and C. W. A. Strandberg ('Talis Qualis'), the masterly interpreter of Byron, have appeared in new editions. Among translations I ought to mention Seneca's tragedy, 'Medea,' translated by R. Törnebladh; the charming Neo-Hellenic poetry, 'Ariadnes krans,' for which we have to thank Dr. Fr. Sander; moreover, Heine has been incorporated with our lan-

guage in a meritorious manner by Dr. D. A. Kruhs. L. LOOSTRÖM.

# LITERATURE

*Travels in the Footsteps of Bruce in Algeria and Tunis.* Illustrated by Fac-similes of his Original Drawings. By Lieut.-Col. Playfair, H.B.M. Consul-General in Algeria. (C. Kegan Paul & Co.)

*The Country of the Moors: a Journey from Tripoli, in Barbary, to the City of Kairueda.* By Edward Rae, F.R.G.S. (Murray.)

THE admirers of Bruce owe a debt of gratitude to Col. Playfair for the light which he has thrown upon a little known portion of the great traveller's career, and for the attention which he has drawn to the valuable documents lying, almost forgotten, in the muniment room at Kinnaird. It is much to be regretted that the Trustees of the British Museum should have neglected to secure Bruce's papers and drawings when they were offered to them by the late Mr. Cumming Bruce, thirty years ago; documents of such high interest to the antiquary, the scholar, and the geographer should belong to the nation, and it is to be hoped that, should an opportunity for their acquisition again occur, it may not be lost from any false notions of economy.

Bruce appears at one time to have taken some steps towards the publication of a work on the antiquities of Africa, and Col. Playfair found, amongst the papers at Kinnaird, "a collection of more than a hundred sheets, some having designs on both sides, completely illustrating all the principal subjects of archaeological interest in North Africa, from Algiers to the Pentapolis." Most of these drawings are originals made on the ground; others are finished architectural drawings to scale, plans, sections, and elevations with elaborate details of sculpture, &c., whilst some are ornamental title-pages for the proposed work. Unfortunately the letter-press was never commenced, and the only existing manuscripts are "of the most fragmentary and unsatisfactory description"; they consist principally of rough field notes, which Col. Playfair has enshrined in an interesting narrative of two important journeys in Algeria and Tunis, undertaken with the special view of examining the present state of the remarkable ruins visited and illustrated by Bruce during his first journey in Africa. The drawings which, with Lord Thurlow's permission, have been selected for publication, must convince the most sceptical of Bruce's skill and fidelity as an artist; the Graphic Society, in 1837, pointed out that the greater part and the best of the African drawings were made by Bruce himself, and Col. Playfair has now been able to indicate pretty clearly the additions, figures, &c., due to Balugani, the traveller's assistant. M. César Daly, the eminent French architect, is of opinion that "the architectural conscience of Bruce exceeds that of most of the best architectural draughtsmen of his time, which, nevertheless, was rich in talent of this nature"; and having compared photographs of the Medrassen and of the ruins at Timegad and Tebessa with the published fac-similes of the same subjects, we can also bear witness to the remarkable accuracy of the drawings.

Bruce appears to have worked with "a large

camera obscura, upon whose specula great attention and pains had been shown," which was specially made for him in England, and his first drawings, made whilst Consul-General at Algiers, were those of the tomb of Juba II. near Julia Cæsarea (Cherchel), and of the great aqueduct which supplied that city with water. Bruce left Algiers for Tunis in August, 1765, and started on his first journey in the following October; proceeding, in the first place, by way of Kef and Sbeitla to the present French province of Constantine, he afterwards passed southwards to the low-lying district of the Djerid, and returned by Gabes and the coast to Tunis. During this journey he visited the most important ruins in the country, working everywhere with a diligence and perseverance which are quite remarkable.

Amongst the most interesting drawings published by Col. Playfair are a sketch of the celebrated mausoleum at Thugga (Dougga), so shamefully mutilated by Sir T. Reade when extracting the bi-lingual stone now in the British Museum; the Temple of Jupiter and Minerva at the same place, built A.D. 161-169, which Bruce describes as "one of the most beautiful ruins of a temple in white marble in the world," and Col. Playfair as "the most exquisite gem of art" he had seen in North Africa; the triumphal arches at Assuras (Zanfou) and Mactar (Mukther); the three temples at Sufetula (Sbeitla), with the fine triumphal arch, dedicated to Antoninus Pius, which formed the entrance to the temple enclosure; a plan of part of the great amphitheatre at Tysdrus (El Djem); the Temple of Jupiter and magnificent quadrifrontal arch of Caracalla at Thveste (Tebessa), a place which, from the extent and varied character of its ruins, is perhaps the most interesting in Algeria; the triumphal arch at Thamugas (Timegad); the remarkable sepulchral building known as the Medrasen, possibly the tomb of Masinissa; and the bridge, supposed to have been built by order of Constantine the Great, across the deep ravine that partly surrounds Cirta (Constantine), before its reconstruction by Salah Bey in 1792. Bruce's second journey was to the island of Djerba and Tripoli, whence he returned to Tunis; and his third was by Sfax and Djerba to Tripoli, and thence to Lebida, Bengazi, and Ptolometa. Unfortunately, the Greek caique in which Bruce sailed from Bengazi was "lost on the African coast, and with it, as we gather from his graphic account of the shipwreck, many drawings and notes; this probably accounts for the few details that remain of the last two journeys. Some drawings, however, were preserved, including those of the grand quadrifrontal arch of white marble at Tripoli, built during the reign of Antoninus Pius, which is "covered with a profusion of ornaments, both within and without, even to a fault, if there could be a fault in so much excellence."

Col. Playfair's valuable narrative, which includes historical and descriptive remarks on all the monuments illustrated by Bruce, and copies of many inscriptions collected by Bruce or himself, is an important contribution to our knowledge of the antiquities, topography, and people of Algeria and Tunis. Especially interesting is the description of the Chawia of the Aures, a branch of the great Berber nation, whose features, language, and customs

"bear unmistakable testimony to their classic origin." The regularity of their features, occasionally combined with light hair and blue eyes, marks their European origin, whilst their language is "full of Latin words, and in their daily life they retain customs undoubtedly derived from their Christian ancestry." They observe the 25th of December as a feast, and use the solar instead of the lunar year, the names of the months being the same as our own. In Tunis, Col. Playfair and his fellow-traveller, Lord Kingston, passed over ground rarely visited by Europeans, finding everywhere a country impoverished by long years of misgovernment, but capable, under happier auspices, of regaining no inconsiderable portion of its former magnificence. The effect of disforestation is clearly seen in the arid treeless plains, which at one time, if we may judge from the extensive Roman remains, supported a large population. Even now the work of destruction goes on; every year old trees are cut down, and no one ever thinks of planting young ones to replace them.

We must refer our readers to the book itself for descriptions of the fine harbour at Bizerta, on which France and Italy cast longing eyes; the holy city of Kerouan; and other places of interest; and can only allude to the difficulties which Col. Playfair, who has so much to tell himself, must have experienced in weaving Bruce's rough notes into the record of his own journeys. The work has been a labour of love, and, though some fault may be found with the manner in which a few of Bruce's original drawings have been reproduced, Col. Playfair may be congratulated on the success which has attended his efforts to add a leaf to "the well-earned laurel-wreath" of his favourite hero. We may add that the routes of Bruce and Col. Playfair are laid down on a really good map, and that the work has been brought out, as regards type and binding, in a manner worthy of the subject.

'The Country of the Moors' is a very different class of book; the author candidly confesses in his Preface that he "cannot hope, save perhaps in the case of the city of Kairwân, to convey much original or novel information," and we are not disposed to dispute his statement. Mr. Rae did not, as might be supposed from his title, attempt a land journey from Tripoli to Kairwân, but was carried by steamer, *via* Malta and Tunis, to Susa, within an easy ride of his destination. The "things memorable and woorthie of knowledge" which Mr. Rae considered it necessary to commit to writing may be gathered from the following extract. Sailing down the coast from Susa to Sfax, he remarks:—

"We were soon abreast of Rus di Mas, the Thapsus of Julius Cæsar, a point whence the coast runs directly south. Cæsar himself did not penetrate further south than this; he contented himself with defeating Juba I. here. I have a silver coin of Juba. He wears a head-dress like that of a Laplander, and looks as if he would be easily defeated."

We must do Mr. Rae the justice to say that, having once arrived at Kairwân, he set to work with a will, and we have to thank him for sketch plans of the Great Mosque founded by Okba, about A.D. 670, and of the sacred city itself, as well as for a sketch of the eastern angle and porch of the mosque. The

work was one of some difficulty: Mr. Rae was not allowed to enter the mosque, but by accurate measurement of the exterior, and careful study of the interior through open doors, he was able to prepare a plan which, in all essential particulars, is probably not far from the truth. The mosque is about 420' long, 255' wide at one end, and 225' at the other; the prayer-chamber, which occupies the south-east end of the enclosure, is 120' wide, and has eight aisles; the interior is said to be "imposing and fine. Nine ranks of nineteen massive columns each, many of them dark marble, many of white marble, with rich Corinthian capitals, and exceedingly fine and old, carry the white-washed double arches of the roof." A "double colonnade, about 30' wide, consisting of two rows of grey marble columns in pairs," runs completely round the court of the mosque, and supports a "simple roof." Near the middle of the north-east wall is the sacred well, which Mr. Rae calls *Kafâyat*, and Col. Playfair *el Barota*, and the latter alludes to a curious collection of ancient armour in one of the chambers. Outside the city, Col. Playfair tells us, is the *Jamâat es-Sahebi*, Mosque of the Companion, in which lies Aba Zamata el-Beloui, one of the Prophet's companions, with three hairs of the Prophet's beard, "one under the tongue, one on his right arm, and the third next his heart." Mr. Rae remarks,—"We went to the marabout of Sidi Abou el Awib, which has a melon-shaped dome. Here lies El Awib, the companion and bosom friend of Mohammed, with three hairs of the Prophet's beard placed upon his heart."

From Kairwân Mr. Rae returned to Tunis and brought his African journey to a conclusion.

*Poems from Sir Kenelm Digby's Papers, in the Possession of Henry A. Bright. Roxburghe Club. (Nichols & Son.)*

MR. BRIGHT has done well in printing these poems, and he has been fortunate in securing the literary assistance of Mr. Warner, of the British Museum, during their passage through the press. If all possessors of "small packets of old discoloured papers" which they have had for many years would but put them into careful and intelligent hands before casting them into the waste-paper basket, how many perplexing points of history, how many interesting questions of authorship, how many literary mysteries, would have been solved before now! Even as it is, Mr. Bright's small packet has been further reduced by the unfortunate abstraction of a portion of the papers to satisfy the greed of autograph collectors. Many of the pieces here published are undoubtedly original, and some are now published—in the restricted circle of the Roxburghe Club publications—for the first time. Mr. Bright estimates eleven out of the total of nineteen as unpublished, including among them five poems from the pen of Sir Kenelm Digby himself. There is no need to say anything here of the romantic life of the poet, and his adventures in connexion with "the beautiful Venetia Stanley." Her history and his are matters of biographic notoriety. Perhaps Mr. Bright is a little severe upon him when he declares that "his conduct with respect to his marriage showed a carelessness which amounted to personal loss of honour." On the contrary, the æsthetic spirit which pervades every line of these poems



indicates sufficiently the moral springs which led to the marriage, sustained him during its existence, and powerfully influenced his feelings when it was dissolved by her untimely decease. It may be safely left to professors of moral philosophy to pass judgment on the editor's uncharitableness in this respect: of the excellence of the book, and the claims which these papers possessed for publication, there is no doubt. First comes an interesting autotype reproduction of Digby's portrait, from an engraving by R. van der Voerst after A. van Dyck, then the 'Dedication of Amyntas,' followed by five poems, of which the first is "a translation out of Pastor fido," act ii. sc. 5, "Oh, dear and blessed woods," in blank verses of unequal length, in a rather bald and poor style, occasionally verging on the ludicrous, as in the passage,—

Happy shepherdesse, whose clothes are but a white  
wastcoat,

And on her flank a poore but cleanly petticoate.

The next piece, commencing "My thoughts and holy meditations," resembles in its sentiment, but not in its diction, another poem which has been attributed to Digby; and this is followed by a lyric of ten stanzas, in a somewhat unusual metre, beginning "Buri'd in the shades of horrid night," in which direct reference is made to the death of his lady. A facsimile of a portion of this poem shows us the elegant handwriting of the poet. The remaining two stanzas by Digby are "Lowe in a vale there sate a shepherdesse," and "Like as smelles or odors of delight." These pretty verses, like those which precede them, have never apparently been published.

The second division of Mr. Bright's book consists of an unpublished acrostic to Venetia Stanley, a sonnet, in unknown handwriting, to the same, and a poem, entitled 'A brief and mystical description of the fayre and statelie Venetia,' by G. K., whom Mr. Warner, with considerable probability, identifies with George Kirke, a Groom of the Bedchamber to Charles the First; the bias of the poem certainly bears out the recorded "indiscreet" character of Kirke. Then comes an unpublished elegy by Aurelian Townshend (or Towns- end) in remembrance of the above lady; and the well-known companion-poems by Ben Jonson, the pictures of the body and mind of the lady, at which place, with great propriety, Mr. Bright has introduced an autotype photograph of Venetia Lady Digby, from an engraving by W. Hollar, after A. van Dyck. Thomas Randolph's Elegy succeeds this, after which is introduced the poem beginning "You wormes," which has been attributed by some to Francis Beaumont, as part of an elegy on Lady Markham, but rejected by Collier. It is possible the conjecture of Jonson's or Randolph's authorship for this may be correct. Jonson's 'Houreglasse,' the next poem, is well known.

The most interesting piece of literary criticism in the book is contained in the long note appended to Poem xvi., "Shall I like an Hermett dwell," which has been ascribed to Sir Walter Raleigh by many editors. Mr. Warner at first suggested that Sir Kenelm may himself have been the author of this poem. But afterwards, by comparison of the handwriting here with an original letter in the Harley Library, he was so fortunate as to

identify it as that of Sir Henry Goodere or Goodyear, of Polesworth, a Gentleman of the Privy Chamber to King James the First, and the history of Sir Henry renders this all the more likely. He was a man of literature and learning, a friend of Ben Jonson, who compliments him in two epigrams, an intimate friend of John Donne, and himself a verse-writer. Six of his poems, all unpublished, are referred to in the note as existing in various manuscripts in the British Museum and Record Office. It is suggested that Goodere, a much older man than Digby, was one of his friends who tried to cure his infatuation for Venetia Stanley, and that the poem was sent to him with that object. This assumption cannot be said to be improbable. An interesting note on Mardontius, in the 'Memoirs,' who, it is conjectured, represents Sir Edward Sackville, only brother and successor of Richard, Earl of Dorset, concludes the book, which really contains in its modest shape a large amount of important material for the English biographer. The obscure history of some of our poets has peculiar charms to which Mr. Bright and Mr. Warner have contrived in the present instance to render additional attractions.

*The Duties of the General Staff.* By Major-General Bronsart Von Schellendorf. Translated from the German by W. A. H. Hare, Lieutenant Royal Engineers. Vol. I. (Kegan Paul & Co.)

CONSIDERING both the importance of a good staff and the haphazard way in which its duties are treated in this country, the book under review ought to be of considerable use both to our staff officers and the chief military authorities; for although we pretend to have introduced extensive reforms during the last few years, we delude ourselves, and have really little to boast of.

In the Prussian army there is no personal staff like ours, save for princes, and the rest of the staff is divided into the general staff and the "adjutantur." The latter consists of officers who perform most of the duties corresponding to those of our brigade majors and adjutant-generals. The "adjutantur," both in peace and war, occupies a position distinctly inferior to that of the general staff. The "adjutantur" transacts all business connected with "orders, garrison duties, returns, and reports, matters affecting the *personnel* of officers and men, religious persuasions and orders, regimental duties, recruiting and landwehr, discharges, pensions, remounts, arms, and ammunition." It will be observed that the "adjutantur" has nothing to do with drill, which falls within the province of the general staff, nor with discipline, which is dealt with by the "auditoriat," or judge advocate's department.

At the head of the general staff is the great general staff, which is not attached to troops, and is

"entrusted, under the immediate direction of the chief of the staff of the army, with the preparation of large military operations by the knowledge and comparison of European military administrations, and the study of the theatres of war; and, in addition, with the preparation of maps, the promotion of military sciences, especially military history, and, finally, with the training of young officers."

The great general staff consists of two branches, the "Haupt Etat" and the "Neben Etat," the latter for scientific purposes. The German staff now consists of altogether 147 officers, besides about forty attached for one year's duty. Of the 147 above named, 72 belong to the general staff of the troops, and 74 to the great general staff, one, the chief of the staff, belonging to both. 106 officers would, the author calculates, require to be added to the general staff on the outbreak of hostilities.

There are 300 students at the War Academy, of whom 40 on leaving annually are attached for a year to the great general staff, the best only being posted to the staff. Consequently there is a large reserve of officers available for staff duties on an emergency. Moreover staff officers are from time to time sent back to regimental duty for a short period, in order to keep up their practical knowledge. These would be instantly available if required.

It may interest our readers to know what is the staff of a *corps d'armée* and its component parts during peace. To a corps belong a chief of the staff, two officers of the general staff, and two adjutants. The office establishment consists of a non-commissioned officer as registrar, from three to six military clerks, and a couple of orderlies. To a division belong one officer of the general staff and one adjutant, the office establishment being two clerks and two orderlies. The staff of a brigade consists of one adjutant. The office establishment is not given in the book before us. When it is remembered that a brigade consists of two regiments of three battalions each, is, in fact, equivalent to a British division, the author is justified in saying, "Compared with the arrangements in some other countries, these numbers appear absurdly small, both as regards the chief and subordinate office *personnel*." The explanation is to be found in an excellent arrangement of work and a complete system of decentralization. With us, on the contrary, the object seems to be to deprive officers commanding regiments and districts of all discretion, to limit their functions, even as regards routine matters, as much as possible, and to multiply returns, as if with the sole view of providing employment for an army of clerks at the War Office. For example, a general commanding a district must refer all applications for leave from officers for more than a fortnight, out of the regular leave season, to the Horse Guards. He must also apply to the quartermaster-general for a route for despatching to the home battalion the recruits raised by the brigade dépôt. In short, he is little better than a corresponding agent of the War Office. As to clerical work, the number of useless returns, some of them blank, sent in duplicate, triplicate, and even quadruplicate, would astonish the uninitiated. The worst of it is that although returns and reports on every conceivable subject are periodically submitted, the War Office authorities are continually sending demands for special information. They could easily ascertain what they want to know by reference to the documents in their possession.

In addition to a description of the composition and duties of the German general staff, General Von Schellendorf gives, for the sake of comparison, a sketch of the staff of some of the principal foreign armies. On the whole, this part of the book is accurate, but he has

fallen into an error through accepting our theory as our practice. He says, "General staff officers . . . must either have gone through the two years course at the Staff College, or else have passed the final examination at that institution." As a matter of fact, only subordinate staff appointments are given to graduates of the Staff College, the higher appointments being given practically to any lieutenant-colonel or colonel whom the commander-in-chief may select, without reference to the amount of special systematic training which he may have received. Even as regards the subordinate staff appointments, inspectors of musketry are designated deputy assistant-adjutant generals, and not seldom employed as such, and thus are created unauthorized and unjustifiable claims for future employment on the staff. We say unjustifiable, for the fact of an officer's having gone through a course of rifle instruction at Hythe no more proves his fitness for discharging the difficult duties of the staff than the circumstance of a man's possessing the degree of M.D. qualifies him for the post of paymaster. It is, however, notorious that the Staff College has never been viewed with favour by the authorities.

The author gives a strong illustration of the extravagance of our staff system by mentioning the composition of the Abyssinian expedition. That force consisted of only fourteen battalions of infantry, four regiments of cavalry, six batteries, and seven companies of engineers, the whole numbering about 12,000 men, or about a third of a German *corps d'armée*. In this small army there were 154 general or staff officers, or persons holding staff rank, of whom eight were generals and fourteen aides-de-camp. He justly remarks:—"There is really no such thing in the English army as a general staff regarded as a special body of officers." And, again—

"For the duties and business which in Prussia are carried on by the 'great general staff' there are at present only seven general staff officers and four extra attached for duty in the intelligence branch of the quartermaster general's department of the Horse Guards. . . . But it is difficult to conceive how so few officers can properly carry on the duties of the 'great general staff,' especially as regards knowing and keeping pace with the arrangements of foreign armies, seeing that the reports of the individual military *attachés* can only furnish but a small portion of the necessary information."

He might have added, that military *attachés* are frequently appointed on grounds quite unconnected with special military knowledge and experience. It might have been thought that at all events it would be deemed indispensable that a military *attaché* should be an officer of rank and long service, who had passed through the Staff College. Such, however, are not deemed indispensable qualifications.

Another blot in our military system is hit by the author when he observes, "the whole of the staffs would have to be newly formed in case of war, at the same time as the formation of the active divisions." A great deal has been said about our mobilization scheme, which is a most confused arrangement, and has no reference to war out of our own country. Speaking of the Military Department of the War Office, the author says:—

"Its somewhat complicated bureaucracy, which is more or less repeated at the headquarters of generals commanding territorial districts, divisions,

&c., organized solely for peace, administrative or state purposes, according to their size and importance, is moreover the cause why so many officers are employed in a way so different from that of the general staffs of foreign armies."

Indeed, it is impossible to read the account of the German military system without feeling ashamed of our own practice, for it would be to distort the meaning of words were we to say that we have a military system at all. The public are, however, beginning to be enlightened with regard to our shortcomings, and there is just a gleam of hope that before many years have elapsed we may have a system which, if not absolutely good, shall be, at all events, an improvement on the present rule of thumb method. The book before us will, or ought to, assist powerfully in educating public opinion, but it is to be feared that it will not produce any effect on those who wield the destinies of our army. Surely it is not too much to expect that the authorities should be able to give some better reason than that argument of mediocrity, precedent, for every detail of our organization, every part of our so-called system. Yet this is precisely what they cannot do.

*Beowulf: a Heroic Poem of the Eighth Century.* With a Translation, Notes, and Appendix. By Thomas Arnold, M.A. (Longmans & Co.)

THIS poem, which Mr. Arnold has undertaken to edit, is one of the earliest monuments of our language. It is mainly devoted to an account of two great exploits of its hero, who is a sort of Northern Hercules. He is the nephew of Hygelac, the King of West Gothland, and on the decision of what land is meant by that name depends much of what has been advanced by various writers to explain the origin of this earliest heroic poem of our language. Hearing of the ravages of a dreadful monster, the Grendel, the hero and his companions sail to the realms of the Danish King Hrothgar, and their various adventures are told in language which at times is highly poetic. This remark applies specially to the scene in which Beowulf is feasted and rewarded with a mantle and rings of gold, and the largest of collars that ever was known "since Hama bore off to his noble bright city the Brosings' necklace, jewel-casket and all." Beowulf returns home, and in the end becomes himself king of the Goths. And it is after a long and glorious reign that he undertakes the combat with the fire-breathing serpent which forms the subject of the last thousand lines of the poem. The description of his burial, and how his body was burnt on the funeral pile, and over his ashes a lofty barrow raised, is written in a strain which recalls the close of the Iliad and the obsequies of Hector.

This poem exists in only one MS., now in the British Museum, and formerly part of the library of Sir Robert Cotton. It suffered, like so many other precious MSS., in the fire which ravaged the Cottonian Library in 1731; and though everything has been done to restore in the best possible manner all that is preserved, the difficulties of transcribing have vastly increased, and in some cases become insuperable, and the charred leaves, though mounted most carefully, must suffer from every perusal. Mr. Arnold gives examples of words which could formerly be discerned,

but now are nearly or entirely obliterated. It was in the year 1815 that the first edition of the poem was published, and for that work we are indebted to the labours of a Danish scholar, Dr. G. J. Thorkelin, who considered himself to be restoring to Denmark a poem which was originally her own, and who calls the work, '*Poëma Danicum*,' though he is obliged to add *dialecto Anglo-Saxonica*. When once the labour of transcription had been achieved, the attention of students was attracted to the poem, and though it is little more than sixty years since Thorkelin put forth his text, the list of names of those authors who have either published editions of '*Beowulf*' or written dissertations on its language and the identification of its characters is already lengthy, and includes in Germany such names as Leo, Ettmüller, Grein, Simrock, Heyne, and many others, while, among Englishmen, Kemble and Thorpe have each put forth an edition of the whole poem with a translation and notes, and a somewhat spirited version of the story in English verse has been made by Mr. Wackerbarth.

But these English editions were becoming scarce, and Mr. Arnold gives that as his reason for sending forth the present volume. In his Introduction he supplies a full account of the '*Beowulf*' MS., and also of the bibliography of his subject, but we cannot help expressing an opinion that he is unjust in his estimate of the labours of Thorkelin, for, in spite of much that is erroneous, the debt which Saxon scholars owe to the first editor of the text is far more than Mr. Arnold seems willing to own, and Thorkelin's transcript is probably as perfect as would have been made by any one sixty years ago.

Mr. Arnold then proceeds to discuss the date of the poem, which, as his title-page indicates, he places in the eighth century, the existing MS. being only a copy of a much older original; and in a dissertation full of interest he comes to the conclusion that the author was a Christian and most probably an ecclesiastic. We do not always agree with Mr. Arnold's theory that the Christian passages cannot, in any case, be separated from the original text, but his statements are worthy of all consideration. His final suggestion is that perhaps the writer of the poem was one of those Christian missionaries who accompanied St. Willibrord to Friesland at the end of the seventh century. Such a man, Mr. Arnold thinks, in a lay mood, might have seized on the legends of the heathen among whom he was labouring, and worked them up into a great and harmonious whole. On this hypothesis the Christian passages would be the comments and illustrations of the writer interwoven into the texture of the original story.

We are glad that Mr. Arnold is not moved to reject the term Anglo-Saxon, as some distinctive appellation is needed for the early speech of our fathers, and to call it English (if English means the language which we now use) is to give it a name to which, as Mr. Arnold has shown, it has no manner of claim. In an Appendix a glossary of names is given, with such particulars of identification as seem to have been satisfactorily established.

When we come to Mr. Arnold's labours on the text and notes and version we are compelled to wish that he had not undertaken



this edition of 'Beowulf.' We will take a short specimen of his work to illustrate our meaning, and one part will do as well as another, for the defects we have to notice pervade the whole volume. Turning to Section V., which commences at line 320, we observe at the outset how careful the editor is to give in his notes all the tenses which are of irregular form. Thus in 321 we have a note to explain that *scēn* is perfect of *scinan*, "to shine," a piece of information which ought not to be needed for a student who has advanced far enough to be able to read 'Beowulf' with any profit. But when lower down (338) we come upon the expression *Wen ic*, where the form of the first word side by side with the second suggests some need of explanation, there is not a word of annotation to be found. Yet surely it was more needful that the reader should be told that, if the text is to stand, the form is for *Wene is*, and that instances of a like omission of the final vowel of the verb should be given to illustrate the text, than to multiply notes about irregular perfects. Or better still would it have been to notice the almost certain emendation made long ago by Kemble, and to read *Wen is*, taking the first word as a noun and not as a verb, and giving other examples of this common expression, which might have been plentifully found in any glossary.

In line 325 we have *regn-hearde* as an epithet of the rims of shields, on which Mr. Arnold has the note "regn-, an intensive prefix very hard." We suppose he intends that the prefix should be taken to mean "very," and if he had stopped there no one could have found much fault. We should, indeed, have been glad to see some notice of the Icelandic plural "regin," a word applied to the gods as the makers and rulers of the universe, and so frequently found in Icelandic compounds, and a common element in Scandinavian proper names; for with this word the Saxon *regn* is connected. There might have been noticed also the Hebrew manner of forming superlatives by the addition of one of the names of God, which the New Testament represents in the description of Moses (Acts vii. 20) by *ἀγρεῖος τῷ θεῷ*. We do not, however, complain of the latter part of this omission. But when Mr. Arnold represents the expression in his translation by "hard as flint," he gives an impression that the intensive prefix has some connexion with his rendering, which he may not have intended, but which is utterly misleading to the student for whom he professes to care; and we could wish that in passages like this he had followed Mr. Thorpe, of whom he says, "he errs on the side of literalness." It may be remarked here that throughout the whole volume an endeavour is clearly manifest to render the translation free, and this results not unfrequently in such misguiding versions as the one just noticed, and always in a superfluity of words very unlike the original. Thus, in 320, *stán-fáh*, which means "of coloured stone," is represented by "paved with stones of many colours," a notion foreign to the primitive character of the whole picture, which merely describes a stone path which formed a track that the men could see.

In 327, *hringdon* is translated "rang," i. e. resounded, "their breastplates rang," and no word is said about the rendering. Now *hringan* is a rare word, and has been trans-

lated "to range in a ring," with quite as much probability of being correct as Mr. Arnold's version, and we think, perhaps, a little more, when we take into account the context, which is telling how the men set down their large shields against the walls of the mansion. At all events, "they placed their coats of mail in a ring" is a rendering which should have appeared in the notes. Grein, in his Bibliothek, gives the translation "clangebant," but marks it with (!) as questionable. In 329 we have *stodon samod atgædere* of the spears of the sailors; and in Mr. Arnold's free manner these words, which simply mean "they stood close together," are rendered "they were placed upright in a sheaf together."

In 332, the editor adopts in his translation what we think a needless emendation of Dr. Grein. The text gives *hæleþum*; Grein reads *æselum*, which Mr. Arnold translates "birth and origin." The unaltered text makes the sentence mean, "a warrior asked the sons of battle about the heroes." If *æselum* is to be the reading adopted, the rendering should be, "about their noble origin," as the editor translates the word in 392. The question which succeeds is really about whence they came, and this suits quite as well with the text as with the emendation. Besides it is difficult to imagine the scribe making such a mistake in his copying of a word which he writes correctly sixty lines afterwards.

In 340, and again in 358, *ellen-róf* is translated "confident in his might"; but surely this is not the description which befits the courtier who is going before his king to bring word of the arrival of strangers, and to ask for an interview. "Famous for valour" is what the word means in both places; and then we see in the expression why the messenger, whose sword had done good service in the fight, might hope to persuade his master to receive the new-comers.

In 343 "boon companions" is a poor translation of *beód genedatas*. These men were the princely knights deemed worthy of a place at Hygelac's round table. In 347 Mr. Arnold translates, "if he will kindly grant to us leave to approach him." He thus ignores the construction, wherein *gódne* is in apposition with the pronoun *hine*, and could have been shown to be so, had he been willing to translate, "if he will grant us leave to greet him, so good a man." On 357 Mr. Arnold's note is "unhár." Thorpe translates "hairless"! Evidently he considers that here Thorpe has made a mistake. But the editor might as well have added, "and so does Kemble! and so does Grein!" He continues his note, and says that "Bugge has pointed out that in several Low German dialects *un* is used as an intensive prefix, and therefore the meaning is 'very hoary.'" But, as there is no other Saxon compound of *un* wherein the prefix is intensive, and as "bald" is no unfitting epithet for an old man, and has been used as a royal appellation in times considered to be more polished than the days when 'Beowulf' was written, we still prefer, even at risk of Mr. Arnold's notes of exclamation, to render the prefix as it is always rendered in Saxon, and to believe that the king is described as *bald*. There should be no stop at the end of 363, the comma there merely separating the nominative case from its verb.

In 367 Thorkelin has printed *glædnian*, a word which is not found elsewhere; and so Grein has conjectured, and with much probability, that the reading should be *glædman*, for the three strokes of *ni* are not unlike *m* in MS. Mr. Arnold prints this, but does not suggest any translation. Instead of doing so, he, without hesitation (as he says), would correct at once into *gladian*, because that verb is used in Pa. ciii. 13 (Stevenson) of *making the face bright with oil*. And he adopts this word in his translation, and then, ignoring the construction of the passage to which he refers, where there is an accusative case after the verb and a preposition in governing *ele* in the dative case, he renders the sentence in 'Beowulf' "to gladden [them] with thy converse," to achieve which he first takes *gladian* from its literal sense, and uses it metaphorically; he then is obliged to insert an accusative which does not exist, and to translate *þinra gegen cwiða*, the genitive plural, exactly as the dative with a preposition was translated in the verse of the psalm by which he has chosen to be guided. It may easily be understood that Mr. Arnold, if he can do all this, would feel no hesitation in reading *gladian*. Yet, if he would delete the comma at the end of 366, and take the genitive in the next line as governed by *wearne*, and give to *glædman* the meaning which it has in Ps. cxi. 5 (Grein), where the word is used for what in our authorized version is translated a *good man*, but means *kindly, merciful*, then, as *glædman* is vocative in apposition with *Hrothgar*, he would have a sense of this kind:—"Do not thou send them a refusal of thy converse, O good man Hrothgar," and *gladian*, with the errors that follow in its train, would not be needed.

On 369 Mr. Arnold writes "*geahtlan*. I think this must be the local English word to 'ettle,' i. e. to rival, vie with." We are tempted at first sight to conclude from these words that he takes the Saxon noun for a verb. But we hope we are wrong. Yet the rendering which he gives of the whole sentence does not at all reassure us. He translates, "They seem to vie in dignity with earls." The Saxon words are, *Hy . . . wýrðe þinceas eorla geahtlan*, which means, "They seem worthy of the honour of earls": *wýrðe* is a plural adjective, but Mr. Arnold's translation almost appears to make it a noun, and to take *geahtlan*, which is the genitive case singular, as if it were a verb. And, further, to support his version he gives a meaning, apparently all his own, to the local verb "to ettle." We know the word as used in Yorkshire in the sense of "to intend," "to attempt," and Halliwell and such other glossaries as we have at hand give no other meaning, so that we are ignorant of the locality where *ettle* means "to vie with." Mr. Arnold may say that his free translation gives the sense of the original, though it be not literal. In reply, we would say that his translation joined with his note will surely mislead uninstructed readers.

Thus have we examined fifty lines of this work (and we could have spoken of faults in them which we have left unnoticed), and our examination makes us wish that Mr. Arnold had left 'Beowulf' alone. There is an old English saying, "Many a man speaks of Robin Hood who never shot in his bow," and it has received one more illustration from this edition of 'Beowulf.'

## NOVELS OF THE WEEK.

*Children of Nature.* By the Earl of Desart. 2 vols. (Tinsley Brothers.)

*The Hazelhurst Mystery.* By Jessie Sale Lloyd. 2 vols. (Same publishers.)

*La Sultane Parisienne.* Par Adolphe Belot. (Paris, Dentu.)

*La Fièvre de l'Inconnu.* (Same author and publisher.)

*La Venus Noire.* (Same author and publisher.)

WE wonder whether the class of people whose names are to be found in "Burke" really contains so many more fools, profligates, and bores in proportion to its members than are to be found in any other *couche sociale*. Of course one knew that there was occasionally a marquis who courted his neighbour's wife, but still one cherished the hope that marquises, as a rule, were no worse than bagmen, or ticket-collectors, or any other division of the community. Yet Lord Desart, who presumably ought to know, writes a novel which purports to describe the manners and customs of marquises and the like, and in which it is hardly an exaggeration to say that every man is either an idiot or a scoundrel, and every woman—well, what one of them is termed, in a moment of excusable irritation, by her own husband. The worst of it is that those who are intended to be the virtuous characters are not much better than the others. Jack Chillingham, the hero, marries an unsophisticated girl, whom he has picked up in the wilds of Canada. They have no sooner started in "society," than Lord Windermere, a worthless *roué*, lays siege to Mrs. Chillingham. She allows him to "lend" her 1,000*l.*, as she and her husband, having begun housekeeping on 500*l.* a year, are, as might be expected, in debt; and proceeding from this, he easily manages to compromise her. The husband is naturally indignant, but his indignation has nothing noble or pathetic about it. He is no Othello, still less an Arthur; merely a man who, having acquired a legal right to gratify his passion in regard to a particular woman, is angry at finding cause to suspect that another man enjoys the same advantage without the right. He has, moreover, exposed her to the danger, and, having done so, chooses to shut his eyes until the inevitable consequence is forced on his notice. "Vous l'avez voulu, Georges Dandin" is all that can be said to Mr. Chillingham. The unsavoury nature of the story is not relieved by a good deal of clumsy satire, which falls alike on existing institutions and on those who try to alter them.

The next novel on our list is not more agreeable.

A rich man marries a girl of fifteen, who does not love him. She is on the point of amendment in this respect when her husband goes abroad, leaving her in the charge of a fashionable young doctor, who, in the first week of his friend's absence, sets himself to seduce his patient. He is at the same time flirting with an unmarried lady, but this does not prevent his succeeding in his designs on the other. There is not much difficulty in the task, either for the author or for the young couple, as witness the following brightly-coloured picture in the fourth chapter of our story:—

"He drew her to his breast. How could she was, how wan, but she was not dead, she was his own, his very own. He sat upon the damp ground with Kate in his arms; the moon shone out upon their love, and Kate opened her large dark eyes with a glorified expression, looking up into the passion-pleading face bent over her.

"You love me, darling?" he murmured, holding her cold hands in his.

"I love you—God knows I love you, love!" she answered, solemnly."

Then the fashionable doctor gives out that Kate is dead, and provides a corpse so like her that it is recognized as hers by those who knew her best, and buried under her name. The absent husband hears of his loss, and loses little time in marrying again. Better still, Kate hears that *he* is dead, and marries the doctor. The house of cards being thus raised to the desired height, our author straightway begins to pull it down again. First she kills the doctor, and then she kills Kate.

"Kate is done with," she says; "the last page of her history closed; still, one line must be written as an epitaph to her memory. With all her faults she was a queen among women. May God rest her soul!"

Last of all there is a genuine marriage between the two derelicts, and, of course, "they were as good as they were happy." Such is 'The Hazelhurst Mystery,' and perhaps this brief summary of its plot is the best criticism which could be passed upon it.

'La Sultane Parisienne,' 'La Fièvre de l'Inconnu,' and 'La Venus Noire,' although published at intervals of a month, and with no note of their connexion upon their title-pages, are simply three volumes of one book. The author of 'Mademoiselle Giraud, ma Femme,' and of 'La Femme de Feu,' has altogether abandoned the style of his former novels. In spite of its title, 'La Sultane Parisienne' is a book of imaginary travel: a series of scenes founded on the works of Livingstone, Stanley, Burton, and Baker, and strung together by a silly story. M. Belot is not more fortunate than others of his countrymen in dealing with English names. He thinks that Murchison had "Roderick" for his surname, and that Dr. Livingstone's wife was Lady Livingstone.

## OUR LIBRARY TABLE.

THE melancholy death of Mr. Smith just as all European scholars were most anxious that his earlier and, in some cases, hasty conclusions should derive the advantage of his calmer and better informed judgment, casts a shade of sadness over the *Ancient History of Babylonia from the Monuments*, which, nearly complete ere he started on his last journey, has been ably and affectionately edited by Mr. Sayce. As such we gladly welcome it; though it is also right to add that a considerable portion of it has appeared before in the three separate volumes Mr. Smith carried through the press in 1874-6, or in the 'Records of the Past,' to which he contributed more than one paper of value. Thus the Izdubar or Nimrod legends (better known, probably, as the Deluge Tablets) are repeated here, with some slight additions, it is true, though already published half-a-dozen times elsewhere. For these it would surely have been sufficient had references been given to Mr. Smith's 'Chaldean Account of Genesis,' to the 'Records of the Past,' Vol. VII., or to the *Transactions of the Society of Biblical Archaeology*, Vol. III. At the same time we do not regret a compilation such as the volume now before us, since, though necessarily in some parts scarcely more than a catalogue, we have not

hitherto had an account of Ancient Babylonia derived strictly from native authorities. There are in it, however, some statements to which we demur. Thus, omitting what is certainly probable in the case of India, and recollecting what is known of China, we should scarcely admit that Babylonia was "without doubt the oldest civilized country in Asia"; indeed, the author himself maintains that one most important civilizing agent—the art of writing—was adopted by the Babylonians from their predecessors, the so-called Accadians of the northern shores of the Persian Gulf. Moreover, unless we are mistaken, recent Assyriologists ascribe to the same Accadian people many other inventions, besides that of writing, which have largely influenced the civilization of the nations of the West, as well as of Babylonia. It is but just to mention that the value of Mr. Smith's monograph is much enhanced by the careful editing of Mr. Sayce, who has not only corrected some errors into which Mr. Smith had fallen, but has also added many useful notes and independent suggestions of his own. Specially may we instance his rejection of the once-prevalent idea that the Chaldees (the *Caldai* of the monuments) are identifiable with the *Casdim* of the Old Testament. It is far more likely, as Mr. Sayce remarks, that this name is connected with the Assyrian word *Casidu* (or conquerors). In conclusion we would express the hope that, for the future, Assyrian names, royal or other, may be permitted to retain Mr. Smith's latest orthography. It is simply bewildering to recall how the names of one and the same personage have been spelt during the last twenty years by different Assyriologists. Yet even now it is clear that we are not secure on this point, since Mr. Sayce himself tells us that "Rimmon" or "Raman" "should be substituted for Vul wherever this name occurs" in Mr. Smith's work.

SEVERAL Almanacs are on our table: *Eason's Almanac* (Dublin, W. H. Smith & Son), one of the best almanacs we know of, and which improves every year; *The Jersey Express Almanac* (*Jersey Express Office*), an excellent local almanac; *The Dover Year Book*, by J. B. Jones (*Dover Express Office*), which seems also well done, and is very cheap; the well-arranged *Catholic Almanac* which Messrs. Burns & Oates publish; and the *Catholic Family Almanac*, an American publication.—*The Victorian Year Book*, which is creditable to its compiler, Mr. Hayter, is sent to us by Mr. Robertson, the well-known Melbourne publisher.—Mr. Paterson, of Edinburgh, has been bold enough to bring out a rival to the old-established almanac of Messrs. Oliver & Boyd. It is to be presumed he bases his hopes of success on the low price of his venture—a shilling. He has obviously imitated, in type and arrangement, Mr. Whitaker's well-known almanac, and he could not have chosen a better model.

## LIST OF NEW BOOKS.

## Theology.

- Gaume's *Advice on Hearing Confession*, edit. by E. B. Pusey, 8vo. 10/6 cl.  
 Guest's (Rev. W.) *A Young Man's Safeguard in the Perils of the Age*, 12mo. 2/6 cl.  
 Macduff's (J. R.) *Prophet of Fire*, cheap edition, cr. 8vo. 3/6 cl.  
 M'Ewan's (Rev. T.) *Book of Esther Illustrative of Character and Providence*, 12mo. 3/ cl.  
 MacLaren's (Rev. P.) *Seven Topics of the Christian Faith*, 3/6  
 Merryweather's (F. S.) *Gilbert Wright the Gospeller*, 3/6 cl.  
 Scenes from the Life of the First Benedictines, cr. 8vo. 6/ cl.  
 Winslow's (M. E.) *A More Excellent Way*, cr. 8vo. 2/6 cl.

## Music.

- Faner's (E.) *Family Gift-Book, a Collection of Pianoforte Pieces*, 4to. 21/ cl.

## Poetry.

- Anderson's (A.) *Songs of the Rail*, cr. 8vo. 3/6 cl.

## Philology.

- Cicero's *First and Second Philippic Orations*, translated by J. B. King, cr. 8vo. 2/6 swd.  
 Cornillon's (P.) *La Suite du Menteur*, edited by G. Masson, 12mo. 2/ cl. (Pitt Press Series.)

## Science.

- Braithwaite's *Retrospect of Medicine*, Vol. 76, cr. 8vo. 6/6 cl.  
 Fearnley's (W.) *Lectures on the Examination of Horses as to Soundness*, cr. 8vo. 7/6 cl.  
 Southby's (E. R.) *Brewing, Practically and Scientifically Considered*, cr. 8vo. 7/6 cl.

## General Literature.

- Bowan's (Mrs. C. E.) *Brooks's Story*, fcap. 4to. 3/6 cl.  
 Doherty's (M.) *Saunters in Social Byways*, cr. 8vo. 7/6 cl.



Hertzel's Commercial Treatise, Vol. 13, 8vo. 42 cl.  
Is Russia Wrong? A Series of Letters by a Russian Lady,  
with Preface by J. A. Froude, cr. 8vo. 2/6 cl.  
Marie, a Young Girl's History, cr. 8vo. 6 cl.  
Martin's (H.) Stories of Irish Life, 4to. 3/6 cl.  
Three People, by Pansy, 4to. 5 cl.  
Tylcoat's (F. J.) Father Rutland, 12mo. 2/6 cl.  
Scott's (J. F.) Hunchback of Carrigmore, 12mo. 2/6 cl.

## THE AMERICAN GULLIVERS.

Boston, U.S.

YOUR correspondent, Thomas Butler Gunn (*Athenæum*, September 15th), I take to be an Englishman who has spent some time in Massachusetts. He says the name of Lemuel Gulliver appeared on a sign in Washington Street, Boston, less than a quarter of a century ago. I have searched the Boston Directory, in the first instance only as far back as 1850, but year by year, and though the name of Lemuel Gulliver appears during most of that time, it does not appear amongst the business men on Washington Street. Going back to the oldest Directory at my command, I find in 1821 two persons of the name of Gulliver, but no Lemuel. In 1832—forty-five years ago—I find the name of Lemuel, a member of the (then) firm of Swan, Gulliver & Co., dry goods dealers, 253, Washington Street. In 1835 I find six Gullivers, one of these a Lemuel, stationer, 82, State Street. In 1837 appears a Lemuel Gulliver, junior clerk, Boylston Insurance Company; and in 1838, no doubt the same Lemuel, clerk in the Union Bank, State Street. That name continues (most of the time as cashier of said bank) during a period of thirty-six years—from 1838 to 1873 inclusive,—surely a record which does honour to the name of Lemuel Gulliver. In 1846 I find five Gullivers, including a John, carpet-dealer, on Washington Street; but the only Lemuel is the cashier. In 1867 Charles W. Gulliver begins to appear as discount clerk at the Union Bank, and continues to the present time. The name Gulliver is always in the Directory,—sometimes only one or two, other years five or six examples; but of Lemuels I have found only three—one on Washington Street, forty-five years ago; one on State Street, forty-two years ago; and the cashier of the Union Bank from 1838 to 1873.\* Since that year the name Lemuel does not occur in connexion with that of Gulliver.

I wrote to the town clerk of Milton for information concerning the Gullivers of that locality. The result was a visit from a pleasant elderly gentleman—Mr. Charles Breck, formerly farmer and surveyor. My visitor told me the only Gullivers now in Milton were Isaac, a farmer, and his son Isaac, a (master) carpenter. In his younger days he was intimate with a Lemuel Gulliver, a carpenter, in Milton, who died about the year 1840, and who was father of the Lemuel Gulliver so long the Union Bank cashier. I was glad to learn that the last-named Lemuel is not dead, but, having retired in 1873, is now living in the neighbouring city of Somerville; hence the disappearance of his name from the Boston Directory. Charles W., the discount clerk, is the son of Lemuel, the ex-cashier. My visitor told me an anecdote of another Gulliver, of Milton, long ago deceased. Working on the roads, he was given by one of the neighbours a glass of liquor. That kind of courtesy and neighbourly good feeling no longer exists in these more temperate and inhospitable days. Gulliver, having drained his glass, remarked, "he wished he had a neck as long as 'Boston Neck,' the liquor felt so good going down!" Surely a Gulliverian wish, and a decided improvement on that ascribed to Nero.

My Milton visitor appeared to know nothing of the Gullivers having come from Ireland; nor could he give an opinion as to whether the name Lemuel was taken from Swift's immortal mariner, or was given to Gullivers before the publication of the 'Travels.'

I do not find the name Gulliver in the 'Records of the Massachusetts Bay,' 1628—1686, nor in the 'Plymouth Colony Records,' 1633—1697. I am

told there are Gullivers in Connecticut; among them Dr. Gulliver, an eminent minister of the Congregational body. Whether the Connecticut Gullivers include a Lemuel I do not know.

Mr. Gunn refers to Swift's 'Discourse on the Outward Manifestations of the Spirit.' In two copies I possess—one in an edition of the Dean's works in twelve volumes, 1754-55, and one printed with the 'Tale of a Tub' and the 'Battel of the Books,' fifty years earlier (1704)—the title in both is, 'A Discourse concerning the Mechanical Operation of the Spirit.'

GEO. JULIAN HARNEY.

## SERVETUS AND CALVIN.

Bath, December, 1877.

IN the month of May last I received a letter from a gentleman of high distinction in the literary world, stating that a friend of his, who had prepared a 'Life of Servetus,' spoke most highly of my 'Life of Calvin,' published some thirty years ago. As it is not probable that two gentlemen were preparing a 'Life of Servetus,' it may be a reasonable inference that the 'Life' alluded to is that recently published by Dr. Willis.

Dr. Willis has given much the same account, a little amplified, of the quarrel between Calvin and Servetus, and the latter's trial and execution, as may be found in my book; he has used the same documents, and his translations of them often bear a striking resemblance to mine. I will give a short instance. I have translated Calvin's Circular to the Swiss Churches in the case of Bolsec as follows:—

"It is our wish that our Church should be purged of this pest, in such a manner that it may not, by being driven thence, become injurious to our neighbours."—'Life of Calvin,' p. 274.

In Dr. Willis's work, p. 341, we find:—

"It is our wish that our Church should be so purged of this pestilence that it may not, by being driven hence, become injurious to our neighbours."

The similarity is rather remarkable; but I do not find my name mentioned in Dr. Willis's book.

Dr. Willis's view that Servetus was rather the victim of Berthelier and the patriot party at Geneva than of Calvin, is certainly new, but I do not think that it is true. In after times the present literary age will probably be characterized as the age of fiction, which, it would seem, is beginning to encroach on the domain of history. Dr. Willis says (p. 284) that Servetus "was detained by certain parties in Geneva not among the number of Calvin's friends, who thought to make political capital out of his presence among them." And he goes on to observe that "it is not hard to imagine that Servetus may have lent his ear for a while to the suggestions of his new friends."

The evidence for this is that soon after Servetus arrived, about the middle of July, at the inn called La Rose, at Geneva, his window was nailed up; and Dr. Willis incontinently "imagines that this must have been done by some of the patriots to keep him in." But he does not attempt to show how that party obtained any knowledge of his hiding-place; and since, when people go out, they do not usually make their exit by the window, it is difficult to see how such a plan would have succeeded. Indeed, Dr. Willis has himself shown, in the very next page, that quite up to the date of Servetus's apprehension, August 13th, he managed to get abroad; for, just before, he had hired a boat to take him towards Zürich. And at p. 322, Dr. Willis admits that we have no open indication of the sympathy of the Libertines, as they were called, with Servetus, before his trial. Nor can the act of nailing him in be called friendly and sympathetic, especially as "his new friends" must have been aware that Calvin was likely to burn him when caught.

The curious reader, if there be any such, may find the whole theory summed up by Dr. Willis at p. 381. It is too long to quote.

THOS. H. DYER.

## THE NUMBER THREE.

THERE has just lately been added to the rapidly increasing number of manuscripts purchased by the British Museum a common-place book of curious and fanciful conceits, evidently the work of an Italian poet and courtier of the early eighteenth century. The book is a paper volume (No. 30155), in folio size, and contains upwards of two hundred pages. A great portion of it is devoted to Biblical and religious notes, with antiquarian and philosophical memoranda. But at folio 38 a prolific subdivision, entitled "Del 3," is introduced, and fifty subsequent pages are devoted to the examination of the number three, as its values and properties appear in the history and philosophy of life. Some of these Italian triads are interesting specimens of the elegant application of the author's acquaintance with the Latin, Spanish, and Italian languages; many indicate an intimate knowledge of the springs of morality and virtue; all show the extensive literary powers of the author, his keen observance of the manners of his own times, and his profound study of the laws of epigram and innuendo.

A few specimens, taken from hundreds of a similar nature, will best show the exceedingly interesting character of these compositions.

Of his own Italy the author records, for example:—

Tria opus in Italia:—  
Frons aperta,  
Lingua parca,  
Mens clausa.

And again:—

Itali ante factum,  
Galli in facto,  
Germani post factum consulant.

In illustration of some of the prevailing manners and customs, we are told:—

Tria servanda in salutis lavationis ergo:  
Sepe manus, raro pedes, nunquam caput.

And,—

Tria in mundo digna abolitione (Erasm):  
Agitationes Taurorum,  
Persone,  
Osculationes manuum in salutatione.

The abolition of bull-fights, parsons, and kissing of hands would scarcely suit everybody, even in these days.

Of epigram and apophthegm we may read:—

Tria que destruant facillime regnum et Reges:—  
Supplicia, Tributa, Censura.  
Nam plerumque transeunt in  
Sevitiam, Avaritiam, Rigorem.

Tres bonæ matres, tres malas filias parant:—  
Prosperitas Superbiam  
Familiaritas Contemptum  
Veritas Odium.

Tria flagella divina:—  
Fames, Bellum, Pestis.

Eram sperna felidum.  
Sum Domus stercoreum.  
Ero esca vermicum.

Tribus personis mendax nocet  
Sibi  
De quo mentitur  
Cui mendacium narrat.

And,—

Tre cose buone:—  
500 scudi in borsa  
500 miglia lontano da suoi,  
500 . . . . .

Here the author leaves his task unfinished, for in his fastidiousness he has evidently been unable to find more than two good things in the world out of the three which he proposed to make the subject of this conceit.

But it is with the fair sex that he has in the main occupied himself, and his most violent invectives and his most pungent diatribes refer to them. Take, for instance:—

Delle Donne:—

Poca para amor,  
Muchas para dinero,  
Todas para ocasion.

Do tibi Consilium mulieris ne insipies Vultum.  
Post visum, risum; post risum venis in usum;  
Post usum, factum; post factum penitet actum.

A Medico indocto, a Cibo bis cocto,  
et muliere Barbata,  
Libera nos Virgo Beata.

Donna casta non pregrata,  
Città forte non assediata,  
Monarchia grande non cimentata  
Spesso ingannano la fama.

Tria que indigent baculo et Verberibus:—  
Nux, mulier, et asinus, simili sunt lege liganda  
Hæc tria nil recit facienti si verbera cessent.

Which recalls to our minds a well-known couplet of almost identical import. Then comes—

Super lapidem non sedī,  
Herbam erudam non comedī,  
Mulierem non cognovi,  
Et ecce morior.

Which is a riddle of somewhat difficult solution.

Te Cosa Sforza lasciò moren to a figli che non facessero :—  
Non toccare l'onore delle Donne  
Non Cavalcareo Cavalli sferati  
Non si servissero di servitori offesi.

Tres male Bestio:  
Bona Mulier, Bona Mula, Bona Capra.

This last may have a play upon the word *Bona*; for there is another epigram, entitled "*Tria dona attulit nobis Regina Bona*," a well-known triplet, which cannot be given in this notice, here shorn of some of its grotesque character by the accidental omission of the words "*non bene*" in the final line.

#### MR. THOMAS WRIGHT.

THIS well-known antiquary and diligent student of general history, whose name must be always associated with the literature of the present century, especially that dedicated to inquiry into the Roman, Saxon, and Norman periods of our country, died after a long and wasting illness at his house in Chelsea, on Monday last, the 23rd inst., in his sixty-seventh year. Belonging to a highly respectable and once well-to-do (Quaker) family of Bradford, in Yorkshire,—where, as a pleasant biography of his father, written by the son, tells us, the manufacture of broad cloth formed the means of their subsistence, and helped to forward a trade now become one of the staple industries of the place,—Thomas Wright first saw the light at Ludlow, his father having settled in that picturesque and historic town of Shropshire on leaving Bradford, and there, at the old grammar school, a foundation of Edward the Sixth, he was educated and brought up until he went to college. At Trinity College, Cambridge, he successively took the degrees of B.A. and M.A., and became a regular contributor to several then well-known periodicals, such as *Fraser's Magazine*, the *Foreign Quarterly Review*, &c., on subjects of historical and antiquarian interest. Here he made many friendships with those of kindred pursuits in literature, and in one, Mr. James Orchard Halliwell-Phillips, F.R.S., the celebrated Shakespearean commentator, he found not only a joint labourer in many of his early works, but a warm admirer and constant sympathizer, as well as something more.

Thomas Wright was a member of many learned bodies in England and on the Continent, and was one of the founders, with the late Mr. Pettigrew, Mr. T. Crofton Croker, and the still living Roman antiquary, Mr. C. Roach Smith, of the British Archaeological Association, of which he was a Vice-President. He was a frequent contributor of important papers from the commencement of its career to the *Journal* of that Society.

It was through his publishing in the *Archæological Album*, which he edited, certain of these earlier papers, that the famous dissension arose between some of the Council and officers of the above Association, who thought the supposed rights of Mr. John Henry Parker, then the publisher of the *Journal*, were unjustly interfered with, which ended in the secession from the Association of the present Royal Archaeological Institute. This dispute caused great rancour at the time, though it has now happily died away, and the two societies carry out, in probably a more useful manner as separate bodies than if they had remained as one, those objects of antiquarian research and inquiry which Thomas Wright and his friends had so much at heart when the original Association was instituted. He was also one of the founders of the Camden, Percy, and Shakespear Societies; in the two last, he was materially assisted by Mr. J. O. Halliwell-Phillips. In the year 1842 he achieved the great distinction of being elected, by a large majority, Corresponding Member of the Académie des Inscriptions et Belles-Lettres of Paris, two then well-known Ministers of State of France,

M. Guizot, who remained his attached friend and correspondent till his death, and M. Villemain, voting for him. He was said to be one of the youngest who had been elected to this illustrious body, and as an English member, into the bargain, he was justly proud of the honour that had been conferred upon him.

He was the author of various able works on political and literary history as well as the antiquities of his country, and he was the editor of a still greater number of mediæval writings in Anglo-Norman French and Latin, amongst which may be quoted the best edition existing of 'The Canterbury Tales,' and 'Early Mysteries and other Latin Poems,' from original MSS. in the British Museum and Libraries of Oxford and Cambridge. Of his many important works, however, he will probably be best remembered by 'The Celt, the Roman, and the Saxon,' one of the most popular and readable books we have on the early career of those peoples, through whose influence our present mixed race of English has achieved so much in the world's history. The 'History of the Domestic Manners and Sentiments in England during the Middle Ages,' profusely illustrated from ancient documents and MSS. by his friend, the late F. W. Fairholt, F.S.A., and since republished, a few years back, under the title of 'The Homes of Other Days,' and a 'History of Woman-kind in Western Europe, from the Earliest Time to the Seventeenth Century,' also well illustrated from original and authentic sources, are likely to have a popular and lasting interest, and keep the name of their author in the grateful memory of all who read such useful and elaborate compilations.

To Thomas Wright's perseverance and knowledge were owing the very interesting discoveries on the site of the ancient Roman city of Uriconium, near Shrewsbury, an account of which he published in 1859, under the title of a 'Guide to the Ruins of a Roman City of Uriconium at Wroxeter,' and a subsequent edition of the same book in 1860. It is a matter for deep regret, and much pained the subject of this notice during the last few years of his life, that this interesting field of research should have so completely been abandoned, and that no one had followed him in the paths he took such pleasure in laying bare, or had since set to work to further explore the treasures of antiquity yet buried, as he believed, beneath the soil of this Pompeii of England.

Amongst other literary works of his life were a contribution to the Master of the Rolls' volumes of Records, &c., and a 'History of Caricature and Grotesque in Literature and Art,' and 'The Caricature History of the Georges; or, Annals of the House of Hanover,' compiled from the squibs of the time. He also wrote several Histories of Scotland, Ireland, and France, as well as contributed an article on the 'Anglo-Saxon Period,' and afterwards on the 'Anglo-Norman Period,' to the 'Biographia Britannica Literaria,' at the request of the Royal Society of Literature, of which he was an Honorary Fellow. To this journal he was a constant contributor. Many other works remain to testify to the industry, research, and scholarly acquirements of Thomas Wright.

In concluding this brief notice of the literary career of one so lately in our midst, and whose place will not be easily filled in his especial walk in literature, we can but feel that, although he has achieved a fame which will keep his memory green for years to come, we could have heartily wished that he had lived longer in sound health and mental strength, to have himself enjoyed the fruits of the oft-times hard and sustained labour he underwent during his unassuming, albeit useful, career.

#### Literary Gossip.

We are obliged to defer till next week the publication of Prof. Soromenho's article on Portuguese Literature in 1877.

THE annual Conference of Head Masters, held at Marlborough College on the 30th and 31st instant, proved, contrary to expectation, the most disappointing yet assembled. Numerically, it was smaller than any previous gathering, the head masters of Eton, Westminster, Clifton, Rugby, St. Paul's, Charterhouse, Merchant Taylors', Cheltenham, and many other of the less important schools, being absent. Of the six subjects for "discussion without resolutions" only five were discussed at all. Of the eight resolutions, only two were disposed of—one of these being, in effect, to rescind a vote of the Conference passed last year on the subject of Latin verse. When the assembled head masters were recommended—or at least faintly admonished—to teach history by the help of a series of "small novels," one of which at least it was hinted that Dr. Abbott, of the City of London School, might be in a position to supply,—when they were further advised to lose no time in procuring one historical novel, which had lately appeared, which dealt with the times of Rameses (!), it was felt that Dr. Butler, of Harrow, did not rise before he was wanted to bring back the Conference to the region of practical good sense once more.

THE Conference has sustained a simply irreparable loss by the election of Mr. Harper to the Principalship of Jesus College, Oxford. There is no one on the committee at the present time who can pretend to even the semblance of Mr. Harper's tact and power of work. Over the committee he was supreme—the one commanding officer whose robust and genial leadership each was glad to acknowledge. When he laid before the Conference the extremely valuable conspectus of answers to the questions which during the past year have been addressed to the leading schools of the country on the subject of the teaching of Natural Science, it was felt that there was no one who would be prepared to face such a correspondence as this pamphlet represented now that the Chairman of Committee has been deposed. When we come to ask what was actually done this year, the sum total is small indeed. (1) A vote agreed upon by last year's Conference has been rescinded; (2) the Committee have been empowered to revise the list of schools whose head masters are to be summoned to future Conferences; (3) the Conference, in the person of its late Chairman of Committee, has expressed its dissatisfaction with the examinations under the Oxford and Cambridge Schools Examination Board as hitherto carried on; lastly, it has left as a legacy to the Conference of 1878 seven questions and resolutions which still remain for discussion.

SOME interesting autograph letters were sold by Messrs. Sotheby, Wilkinson & Hodge during the past week. A letter of Kitty Clive to Mr. Garrick, complaining in severe terms of the stoppage of her salary, in which she says, "I hope the stoppage of monney is not a french fassion," 15*l.* 15*s.*; Andrew Marvell to Sir H. Thompson, three pages, 10*l.* 5*s.*; James Boswell to Mr. Walker, thanking him for offering to collect what private letters he could of Dr. Johnson, 5*l.* 5*s.*; another to the same, being happy to find Mr. Walker pleased with the Journey to the Hebrides, 6*l.*; Dr. Burney, some letters relating to music



and its history, 5*l.* 15*s.*; William Hayley, poet, some letters alluding to William Cowper, 5*l.*; Mrs. Piozzi, in which she says, "But I would rather talk about Shakspear, whose Knowledge of colloquial Italian seems proved in each scene of his taming of the Shrew," 4*l.*; Erasmus, an interesting letter in Latin to Virgilius Quichem, the Flemish jurisconsult, dated May 15th, 1533, 47*l.*; Dr. Johnson to Mrs. Thrale, descriptive of his travels in Scotland, 7*l.* 10*s.*; Mrs. Piozzi, autobiographical material of interest, 41*l.*; Mrs. Siddons to Mrs. Piozzi, referring to the death of her son, 7*l.*; another from the same to Sir James Fowell, 5*l.*; S. T. Coleridge, various letters and fragments of poetry, 35*l.* 14*s.*

A DERBYSHIRE Archæological Association is in process of formation, with excellent prospects of success. The project, although hitherto only privately ventilated, has secured the approval of the Duke of Devonshire, the Duke of Rutland, the Duke of Portland, Lord Belper, Lord Scarsdale, Lord Vernon, Bishop Abraham, Archdeacon Balston, and about a hundred of the principal clergy, gentlemen, and tradesmen of the county. It is proposed to hold the first meeting for the establishment of the constitution and scope of the society at Derby, on January 25th. The Honorary Secretaries *pro tem.* are Messrs. H. Bemrose (Mayor of Derby), J. Charles Cox, Llewellynn Jewitt, and R. Usher.

MR. THOMAS WRIGHT was for many years of his life a Fellow of the Society of Antiquaries, and the Antiquaries might, one would have thought, have rewarded his contributions to archaeology by conferring on such an author the Honorary Fellowship of the Society. A pension of 100*l.* per annum becomes vacant by his death, and we can only hope it will be bestowed by Lord Beaconsfield upon some equally deserving worker.

COLONEL FISHWICK, of Carr Hill, expects to have his history of Garstang and the surrounding district, on which he has been engaged for a considerable period, ready for the printer during the coming year. A considerable portion of it is finished. It will form one of the Chetham Society's volumes.

THE eminent Swedish philologist, Johan Erik Rydqvist, died at Stockholm on the 17th inst. He was born in 1800, and had been for many years Chief Librarian of the National Library. His great work, 'The Basis of the Swedish Language,' was published by the State. Besides this book, which occupied his best years, he published a variety of archæological and philological volumes. Since 1849 he has been a member of the Swedish Academy, and since 1856 President of the Society of Arts and Sciences. His personal character, as the head of a great library, was a model of official zeal and courtesy which might find imitators nearer home.

THE edition of the Byzantine Historians, the publication of which was commenced under the auspices of the Berlin Academy in 1828, and which was suddenly stopped in 1855, is at last going to be completed. The second volume of Anna Comnena is now in the press, and the last volume of the series will be the third of Zonaras.

M. M. CARRIÈRE prints in the Augsburg

*Allgemeine Zeitung* some verses by Kepler, addressed to his Tübingen friend, Jacob Roller, at the time when the latter had been appointed to a professorship at Gratz. The verses were bought by M. Carrière at the sale of the Fillon collection of autographs, at Paris. If the verses be given correctly, Kepler was not above taking liberties with prosody:—

Si nunc inanes cernis imagines,  
Si factus ævo ipsissima numina  
Cernes: quid hæc amittere horres,  
O cœle, et meliora apici?  
Si mutila tam suavè scientia  
Mulceris, ut lactaberis integrâ?  
Audacter obliviscere illa,  
O anima: ut scito noris ista.  
Si vivere hic est quotidie mori;  
Semelque vitæ principium mori.  
Quid ergo differs interire,  
O homule, et moriens renasci?

THE first work of Shakspeare yet translated into Plattdeutsch has appeared in Liegnitz. Dr. R. Dorr is the translator, and the 'Merry Wives of Windsor' is the drama selected.

THE socialistic press of Germany has been increased by the publication of ten new journals, started in various parts of the empire. *Der Socialist* has also been started in Vienna, and another new organ of the same character in Zürich. The tri-monthly *Socialdemokrat* will henceforth appear daily, whilst finally, the socialists of Bielefeld have arranged to issue the first number of a new representative publication on the 1st of January.

PROF. FAUSTO LASINIO, of the Institute for Superior Studies at Florence, has brought out the second fasciculus of the Arabic text of the intermediate commentary of Averroes on Aristotle's Rhetoric. We hope that the learned Professor may, when the text is completed, give an Italian translation of it, in order to enable those who are not Orientalists to avail themselves of this commentary, the printed Latin translation being scarcely intelligible. We have at present five volumes of transactions in various branches of science, published in the course of a few years by the Professors of that newly-created school at Florence, under the directorship of the well-known Aryan scholar, Signor Angelo de Gubernatis. Indeed, every Gymnasium in Germany, not to speak of the Academies and Universities, brings to light yearly some valuable contributions, which are known under the name of Programms. The same is the case in France, Spain, Russia, Austria, and such relatively small countries as Denmark, Sweden, Switzerland, and Portugal. Nothing of the kind is to be found at our two great Universities. We hope that the commission recently appointed will remedy this deficiency by creating funds for the publication of Anecdota, and thus enable the younger students to publish some of the results of their researches, if there be any. Such publications would also help to present our Universities to the world at large in the novel character of learned bodies, and not as mere examining machines.

THE posthumous work of Prof. J. G. Müller, of Bâle, 'The Text of Josephus against Apion, with Notes,' has been edited with great care by two of his colleagues. Unless new Greek texts bearing upon the subject are discovered, we may consider the late Professor's notes as exhaustive. We are glad to announce that Prof. Niese, of Marburg, is nearly ready

with his critical apparatus for a new edition of Josephus's writings, collated with MSS. in the Vatican and other libraries.

## SCIENCE

*Ancient Society; or, Researches in the Lines of Human Progress from Savagery through Barbarism to Civilization.* By Lewis H. Morgan, LL.D. (Macmillan & Co.)

STUDENTS of anthropology will hardly need to be reminded that, about six years ago, there appeared among the publications of the Smithsonian Institution a remarkable work by Dr. Lewis Morgan, of New York, 'On Systems of Consanguinity and Affinity of the Human Family.' Another volume from Dr. Morgan's pen has recently been published. Although this new work certainly exhibits less research, and therefore represents less labour, than the 'Systems,' it is yet likely to be much more popular, since it deals with matters which, for the most part, are less technical than the dry details of tables of consanguinity. In fact, 'Ancient Society' is a book which may be read with just as much pleasure as, let us say, Sir Henry Maine's 'Early History of Institutions.' Dr. Morgan differs, however, from many writers on kindred subjects, in that he delves deep into the older strata of pre-historic society; and, following such men as Sir John Lubbock and Mr. E. B. Tylor, finds the roots of many of our social institutions low down in the soil of savagery.

In the very first page of his Preface Dr. Morgan shows a readiness to accept the most advanced conclusions respecting the antiquity of man—a readiness which, in short, amounts almost to rashness. "Mankind," he says, "are now known to have existed in Europe in the glacial period, and even back of its commencement, with every probability of their origination in a prior geological age." Now it is true that Dr. James Geikie maintains that palæolithic man lived in this country during inter-glacial periods, and perhaps even in pre-glacial times. But we may remind Dr. Morgan that the conclusions of the author of the 'Great Ice Age' are by no means generally accepted by geologists. Nor is the evidence which has been adduced from other sources, in support of similar conclusions, of so faultless a character as to satisfy the candid inquirer. Doubt has, indeed, been cast, with very fair show of reason, on the age and the zoological characters of that famous "bone of contention" which was found in the Victoria Cave at Settle; while careful geologists have also shaken their heads at the wooden rods from the inter-glacial lignites of Wetzikon in Switzerland, and have been equally sceptical about the reputed discoveries at Brandon. Still more unsatisfactory is the evidence on which several Continental observers have founded the conclusion that man appeared upon the earth in yet earlier geological times; such evidence, we mean, as that of the Abbé Bourgeois in France, and of Prof. Capellini in Italy.

It appears, therefore, doubtful whether an author is justified in making the unqualified assertion that man lived in Europe "in the glacial period," still less "back of its commencement," to say nothing of the "prior geological age." We freely admit that at any

moment a discovery may be announced which will compel us to change our views, and to push the antiquity of man a stage or two further back in geological time. As soon as proper evidence comes forth we shall be quite as willing to admit the existence of pre-glacial as of post-glacial man. And perhaps the time for doing this is nearer than some of us anticipate. The last Report of the Trustees of the Peabody Museum, for example, contains an interesting account by Dr. Abbott of the discovery of supposed palæolithic implements from the glacial drift in the valley of the Delaware. All we desire to insist upon in the present case is the fact that harm is unquestionably done to the cause of prehistoric archaeology by the publication of rash conclusions on so important a subject. In fine, we fully endorse the advice, given a few months ago, by Dr. John Evans to his fellow-workers in anthropology,—"Our watchword must for the present be 'caution, caution, caution.'"

After all it matters but little for Dr. Morgan's purpose whether the earliest men were post-glacial or pre-glacial, pliocene or miocene. The great antiquity of man is proved beyond reasonable doubt; and, apart from all questionable discoveries, we are fully warranted in conceding sufficient time for man's development from the lowest savagery, through successive stages of barbarism, to conditions of high civilization. To trace this progress, as registered especially in domestic institutions, is the object of the author in the work before us. In order to facilitate the study, Dr. Morgan proposes to establish a certain number of ethnical periods, which are better adapted for his purpose than the archaeological divisions into the so-called ages of stone, bronze, and iron. Accordingly he divides the period of savagery into three sub-periods,—the older, the middle, and the later,—corresponding respectively with certain social conditions which may be distinguished as the lower, the middle, and the upper status of savagery.

Commencing with the infancy of the human race, the lower status continued through a long period in which primitive man was probably in a lower condition than any modern savages; and it ended with the introduction of a fish diet and the important discovery of the use of fire. The middle status closed with the invention of the bow and arrow, and is represented in modern times by the Aborigines of Australia. The upper status terminated with the introduction of pottery; and hence the line of separation between savagery and barbarism is marked by a knowledge of the ceramic art. Uncivilized people with a knowledge of pottery would, according to the author's nomenclature, be called barbarians; those without it, savages.

Just as the period of savagery is separated into three sub-periods, so the period of barbarism is similarly divided. The lower barbaric status, corresponding to the older period, ended in the Eastern hemisphere with the domestication of animals, and in the Western with the cultivation of maize by irrigation, and the use of adobe-brick and stone as building materials. The middle status of barbarism has its upper limit well fixed by the extremely important invention of iron-smelting; while the upper status is limited by the invention of a phonetic alphabet. Hence the Grecian tribes of the Homeric age were in the upper status of bar-

barism. "Barbarism ends with the production of grand barbarians."

Since it is believed that progress takes substantially the same course among all peoples, it is assumed that the most advanced nations must have passed through stages of development which are represented by these earlier ethnical periods. Many of our institutions may have sprung from germs which originated in savagery, were developed in barbarism, and have come to be matured in civilization. In this light, therefore, the study of peoples in the barbaric and savage states really becomes the study of our own ancestors. Fully impressed with this belief Dr. Morgan has lost no opportunity of studying some of the Indians of North America, especially the Iriquois.

It is well that an American should have put his hand to this work, for America is yet rich in ethnological materials. Interesting enough in itself, the study becomes tenfold more interesting when its results are used for the purpose of throwing light upon the barbaric stages of other nations. And for this purpose the Americans should surely hasten to make the most of their opportunities before the arts, the religion, and the institutions of the Red Man come to be numbered among the things of the past.

From the study of the North American Indians much may be learnt as to the growth of the idea of government. The *gens*, which is an organization based upon kinship, and is one of the oldest social units, is still retained among them in its archaic form. In ancient society the organization was social rather than political, personal rather than local; the gens, the phratry, and the tribe were the successive classes in the early form of government distinguished as the society (*societas*); while the township, or ward, and the county were the elements of the higher and later form of government, which was founded on territory and property, and centred in the state (*civitas*).

Organization into *gentes* based upon kinship was probably preceded, according to our author, by an organization based upon sex. This archaic system of division into male and female classes is still in existence among certain Australian tribes; and something similar is seen in the Hawaiian custom of *Punalua*, in which marriage takes place, not individually, but in groups. "In the light of these facts," says the author, "some of the excrescences of modern civilization, such as Mormonism, are seen to be relics of the old savagism not yet eradicated from the human brain."

A large part of Dr. Morgan's work is occupied with a description of the social institutions of the American Indians and other uncivilized peoples. The knowledge thus gained is then applied to explain the old social organization of the Greeks, Romans, and other historic nations. Another interesting section of the work deals with the growth of the idea of the family; but this we have no space to notice.

Enough has been said to show that Dr. Morgan's reasoning from beginning to end proceeds on the assumption that mankind has steadily progressed in culture. Hence the reader who still clings to the old degradation hypothesis will take objection to almost every chapter. The author will, however, be cordially welcomed by a large and growing school of

students. All modern anthropology tends to show that the history of the human race has been, in the main, a history of progress. Not of uninterrupted progress, to be sure, for the movements of humanity, like the apparent movements of the planets, are sometimes retrograde. Yet, on the whole, the movement has undoubtedly been forwards. Barbarism has succeeded to savagery, and civilization to barbarism; while civilization itself has been steadily progressing from stage to stage. It is difficult, however, to determine the conditions which have limited the evolution of culture; and anthropology is almost silent when called upon to explain why one tribe has advanced into the full light of civilization, while another is yet in the dimness of barbarism, and a third is lingering, perhaps, in the darkness of savagery.

#### ANTHROPOLOGICAL NOTES.

IN connexion with the Exposition of Anthropological Sciences in the International Exhibition of 1878 at Paris, a pamphlet of instructions has been issued. Anthropology and craniology are dealt with by M. Paul Topinard. He explains that the object of the Exposition is threefold: 1. To collect together, for the information of specialists, objects which they could only otherwise see by visiting public museums and private collections in all parts of the globe, and to supply them with materials for research. 2. To show travellers the most characteristic types of humanity, for them to compare with those they have seen or may see, and to assist them in the application of the Anthropological Instructions with which the Paris society (as, indeed, has the British Association) has furnished them. 3. To interest the general public in the development of the scientific study of man, to produce before them the results which have been gained, and to show them the practical application of the truths of anthropology to medicine, to philosophy, to history, to legislation, to the social sciences, to the arts, &c. The section of anthropology proper will be divided into four groups: 1. Comparative anatomy, including skulls, skeletons, models of cerebral convolutions, and, where necessary, specimens preserved in spirit. These latter should be sent in metal cases, hermetically sealed. 2. External characters generally, comprising models and pictures of ethnic types of all kinds, but not including costumes, which belong to the ethnographical section. 3. External physical characters in detail, observations on the hair, eyes, skin, and generally on the physical organs, according to race; observations of the exact colour of the skin on parts not exposed to the sun are particularly requested. 4. Instruments and processes of research, for use whether by the observer in a distant country or the anthropologist in his laboratory. Arrangements can be made, if necessary, for giving explanations of their use in the galleries to those who are interested.

M. Girard de Rialle has prepared the Instructions for Ethnography, divided simply into the ethnography of France and its colonies, and that of the rest of Europe. This limitation is due to an arrangement by which ethnography out of Europe has been attached to the section of art-history. It is easy to see, however, how interesting the exhibition may be made if the peoples of the Basque provinces, of Brittany, of Auvergne, of Savoy, and of Algeria are well represented. Great Britain is requested to furnish evidences of its Anglo-Saxon, Norman, Scottish, and Irish constituents, and it may be hoped will do much more than this. Turkey, Russia, and Central Europe ought to be well illustrated.

Instructions for demography and medical geography are given by M. Bertillon. He asks for coloured statistical maps and charts, and for models by which facts bearing on the movements of population and the public health may be graphically represented.



An interesting feature in the Paris Exhibition, to which Dr. Broca is giving special personal attention, will be a collection of the publications of anthropological and ethnological societies in various countries, with documents showing their history and operations.

The first volume of the *Transactions* of the Buda-Pest Congress of Pre-historic Anthropology and Archaeology has been issued to the members. Its principal features are an exhaustive memoir upon trepanation and cranial amulets by M. Broca, a valuable article on the origin of the gipsies by M. Bataillard, two interesting papers on the commerce in amber by M. Sadowski and Mr. Franks, and two communications by M. Schaffhausen, one of which he illustrates by a conjectural restoration in profile of the features of the Neanderthal man, to whom he gives an exceedingly simian appearance. He argues warmly against the theory that this cranium is the result of disease, and looks upon it as a precious document for the history of our origin.

*Archeologia* contains an article by Mr. C. H. Woodruff on urns and other vessels found in a barrow at Ringwould, near Dover; and a very useful and well illustrated memoir by Mr. T. B. Sandwith, H.M. Vice-Consul at Cyprus, on the different styles of pottery found in ancient tombs in that island.

The *Journal* of the Anthropological Institute for November is particularly interesting, as containing authentic reports, revised by the authors, of the addresses delivered at the Institute's Conference, on May 22nd, on the present state of the question of the antiquity of man. The moderate and cautious language of Mr. John Evans, as President, and the learned and luminous addresses of Prof. Boyd Dawkins, Mr. Tiddeman, Prof. Prestwich, and others, deserve careful study.

#### SOCIETIES.

ROYAL.—Dec. 20.—Dr. A. Thomson, V.P., in the chair.—The following papers were read:—'Notes on Supersaturated Saline Solutions,' by Mr. C. Tomlinson;—'Notes on Physical Geology, No. III. On a New Method of finding Limits to the Duration of certain Geological Periods,' by Rev. Prof. Haughton;—and 'On certain Movements of Radiometers,' by Prof. Stokes.

ROYAL SOCIETY OF LITERATURE.—Dec. 17.—C. Long, Esq., in the chair.—Mr. W. de Gray Birch read a paper 'On a very rare Saxon Document'—an original Charter of Uhtred, the Sub-Regulus of the Wicci, or people of Worcestershire, to Ethelmund, the Minister of Offa, which has, as we have already mentioned, been recently discovered in the Library of the Dean and Chapter of Worcester. Its date is probably of the reign of Offa, in A.D. 791-6, and, apart from its antiquity, is of great interest, as very closely resembling, in its handwriting, a grant of Offa himself, published by the British Archaeological Association in their *Journal* for 1876, p. 190. The grant is that of a piece of land in the "vicus" of Easton, and was to be held by the ordinary Saxon holding of three lives, to revert ultimately to the Cathedral Church of Worcester.

ANTHROPOLOGICAL INSTITUTE.—Dec. 11.—J. Evans, Esq., D.C.L., President, in the chair.—Dr. J. F. N. Wise was elected a Member.—Mr. W. Smith exhibited some objects from Maiden Bower, and a series of camera-lucida drawings of several stone monuments in Wales.—Mr. A. Jukes Browne exhibited a series of flint flakes, scrapers, and arrow-points from Egypt, and read an interesting paper on the subject. He described the geological formation of the country round Helwan, about sixteen miles south of Cairo, whence the flints were obtained, and explained the denuding action of the Nile in this locality. He thought that the finding of separate kinds of implements in each site pointed to there having been flint manufactories on those spots, which moreover were near the hot springs. No adzes or celts were found, but fragments of horses' teeth, split into long

pieces, were among the flints. The flints used in the manufacture of these implements were pebbles found on the lower plateau, which had been washed down from the hills of Eocene limestone above, the upper beds of which abound in siliceous concretions of various sizes. Mr. Jukes Browne also exhibited some flint implements from a site on the borders of the Fens in Lincolnshire, which appeared to have been a station or manufactory similar to those at Helwan.—The President and Mr. Moggridge made some remarks on the above.—Mr. J. Park Harrison communicated a further report, 'On the "Cave-Pit" at Cissbury.'

NUMISMATIC.—Dec. 20.—J. Evans, Esq., D.C.L., President, in the chair.—The following gentlemen were elected Members:—Messrs. A. D. George, A. Grant, and Lieut.-Col. J. G. Sandeman.—Mr. Evans exhibited a memorial medal in silver, cast in two separate pieces, probably from wax models, and tooled. *Obv.* IN REMEMBRANCE OF IOSIAS NICOLSON. Three-quarter bust in flowing peruke to left, two skulls above and two at the sides inserted in the inscription. *Rev.* a skeleton to the left, digging, MEMENTO MORI in sunk letters.—Mr. Hoblyn exhibited a pattern of the first penny of George the Third, by Pingo.—Mr. Copp exhibited a forgery of the sovereign of Charles the First struck at Oxford in 1643.—Mr. Cochran-Patrick communicated the second portion of a paper on the Metallic History of Scotland, and Mr. H. S. Gill an account of the hoard of Edward the Confessor's pennies found at Sedlescombe, near Battle.

STATISTICAL.—Dec. 18.—Dr. W. Guy in the chair.—Mr. E. Seyd submitted a series of large diagrams illustrating the accounts of the Bank of England, the Bank of France, the German Reichsbank, and those of the banks of Austria, Holland, Belgium, Italy, and Russia, explaining the policy of these institutions and other systems of bank-note issue.—Messrs. R. B. Martin, W. Newmarch, R. Giffen, and others joined in the discussion that followed.

METEOROLOGICAL.—Dec. 19.—Mr. S. H. Eaton, M.A., President, in the chair.—Commander E. G. Bourke, Messrs. J. A. Douglas, W. H. La Touche, G. J. Pearse, W. S. Rogers, and W. Tyrer were elected Fellows.—The following papers were read:—'Notes on the Meteorology and Physical Geography of the West Coast of Africa, from Cape Verd to the Cape of Good Hope,' by Commander E. G. Bourke. This paper gives the results of the observations which the author made during the five years he was stationed on the above coast.—'On the Meteorological Observations made by the Norwegian Deep-Sea Exploring Expedition in the North Atlantic in 1876 and 1877,' by Prof. H. Mohn. This expedition has been organized in order to carry out for the North Atlantic and the Arctic Ocean an inquiry similar to that conducted by the Challenger Expedition. The vessel employed was the *Vöringen*, of 400 tons burden, and the period the summer months of 1876 and 1877. The barometrical observations were taken at first with a mercurial barometer, and afterwards with an aneroid, which was compared daily with the mercurial barometer on board. The temperature was obtained by a special screen hoisted upon the fore-stay. It was found that this gave very satisfactory results. The experiments conducted with a screen similar to that used by our Meteorological Office on ship-board gave readings too high when the sun shone on it. The sling thermometer was also tried, and gave a temperature on the mean a shade below the screen in the rigging. The wind observations were taken with an anemometer, and Prof. Mohn describes his own anemometer at length, and deals with its corrections in detail. The speed of the ship was determined by a special logging machine, and by this means and the anemometrical observations the true motion of the wind was ascertained. The part of the paper which presented most novelty was that referring to the evaporation of the sea-water. The paper concluded with tables

of the diurnal range of the various meteorological elements for the period of observation.—'Report on the Phenological Observations during 1877,' by the Rev. T. A. Preston.—'Note on a peculiar Fog observed at Kew on October 18th,' by Mr. G. M. Whipple.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Institution, 8.—'Heat, Visible and Invisible,' Prof. Tyndall (Juvenile Lecture).  
— London Institution, 8.—'A "Storytelling,"' Mr. W. R. S. Ralston.  
TUES. Royal Institution, 8.—'Heat, Visible and Invisible,' Prof. Tyndall (Juvenile Lecture).  
WED. Society of Arts, 7.—'Coal and its Components,' Prof. Barff (Juvenile Lecture).  
— Microscopical, 8.  
— British Archaeological Association, 8.—'Roman Fort recently Discovered at Redditch,' Mr. T. W. Grover, O.E.; 'Ancient Herbal Folklore,' Mr. W. G. Black; 'Ancient Sculpture in Broadland Church,' Mr. A. Wallis.  
THURS. Royal Institution, 8.—'Heat, Visible and Invisible,' Prof. Tyndall (Juvenile Lecture).  
— London Institution, 7.—'New Views on the Spheroidal State,' Prof. W. F. Barrett.  
SAT. Royal Institution, 8.—'Heat, Visible and Invisible,' Prof. Tyndall (Juvenile Lecture).

#### Science Gossip.

M. DAUBRÉE, the Director of the School of Mines at Paris, has arranged for the formation of a gallery in the Museum of that Institution for the exhibition of gems and other siliceous minerals produced by means similar to those employed by nature. MM. Feil and Freymy have recently produced some remarkable examples of sapphires and rubies. These, it should be understood, are not gems, but imitation gems, produced by the appliances of art, which are identical in composition with those produced by nature.

DR. STERRY HUNT, Secretary of the Committee appointed by the American Association for the Advancement of Science, announces that an International Geological Congress will be held at Paris during the Exhibition of 1878, and that the English, Russian, Swedish, Norwegian, Austrian, Spanish, and Italian Geological Societies have given their approbation and assurances that they will further the objects of the Congress.

THE liquefaction of oxygen gas has been effected. Prof. Pictet, of Geneva, telegraphs: "Oxygène liquéfié samedi par acides sulfureux et carboniques combinés." We learn, that by a double circulation of liquid sulphurous and liquid carbonic acid, a temperature of 65° below the zero of Centigrade was obtained, and by a pressure equal to about 300 atmospheres at this temperature, oxygen was rendered liquid. This result will mark a new starting-point in chemical science.

#### FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTEENTH WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN, 5, Pall Mall East.—Ten till five.—Admission, 1s. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE TWELFTH WINTER EXHIBITION IS NOW OPEN from Ten till Six.—Admission, 1s.; Catalogue, 6d. Gallery, 5, Pall Mall. H. F. PHILLIPS, Sec.

DORR'S GREAT WORKS. 'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 2s. by artist, with 'Dream of Pilate's Wife,' 'Christian Martyr,' 'Night of the Crucifixion,' 'House of Caliph,' &c., at the DORR'S GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

#### GIFT-BOOKS.

*Etchings from the National Gallery.* Second Series. (Seeley, Jackson & Halliday.)—This is one of the best, if not the best, of the strictly pictorial gift-books of the season. Besides "Notes" by the late Mr. Wornum, it contains eighteen etchings from pictures in the national collection. The "Notes" are sufficient for the exposition and historical illustration of the pictures; they are marked by the care and precision for which the author was so much esteemed; the criticisms are always well-founded and highly appreciatory. The best of the etchings are, M. Le Rat's 'St. Catherine' after Raphael, which is firm and characteristic, but does not give the respective tones of the dress with accuracy; the background is rather too dark, but the expression and drawing are capitally translated. S. M. Mongin's 'A. del Sarto,' by himself, is full of character and nice in tone, the

face being, perhaps, a little too bright for the chiaroscuro of the picture as a whole. 3. Better than the last is the same etcher's 'Portrait of a Lawyer,' after G. Moroni, which has qualities of chiaroscuro and tone better suited to the feeling of the etcher than Del Sarto afforded. M. Rajon's 'Portrait of G. Don,' by himself, shows the engraver's keen perception of character and of light. Especially noticeable is the fidelity with which the illumination of the face has been rendered: the drawing and the animation of the picture are admirably reproduced; the flesh is a little dark. Mr. Chattock's version of J. Crome's 'Chapel Fields' is too black for the original, yet extremely firm and crisp. Both M. Brunet-Desbaines's etching after Turner's 'Approach to Venice' and his 'Port Ruysdael' are beautiful, but the ordeal of printing considerable numbers of impressions from the plates has evidently been more than such work as appears here could safely sustain. Charming as this volume is, it is not quite equal to that which preceded it.

*Les Bords de l'Adriatique et le Monténégro*, par C. Yriarte (Hachette), is another of the handsome and profusely illustrated gift-books of travel and topography which MM. Hachette & Co. have produced. Venice is, of course, included in the text, and amply illustrated by woodcuts. M. Yriarte's familiarity with the subject has supplied materials for a readable sketch of the external features of the city, but the cuts are not up to the standard, being rather dull and mechanical, sometimes monotonous and poor; on the other hand, of Chioggia, the next place described, there are one or two capital views, especially that of the sea-wall between Palestrina and Chioggia, p. 65, although it is the least promising of subjects, likewise the sunny 'Pont de la Torre' and the 'Grand Pont.' In turn Istria, Dalmatia, Montenegro, and their neighbouring districts, are with very considerable success represented by woodcuts of buildings, men and women, customs, costumes, landscapes. Not a few of the latter illustrations are extremely striking; see the bird's-eye view of the estuary at Cattaro, taken from the heights of Montenegro itself, a winding inlet of the sea, between huge rugged cliffs; and the rich view of the town of Cattaro, its walls ascending the mountain by zigzags on the edges of a line of cliffs. Among the curious portraits is a group of the children of the Prince of Montenegro. Many picturesque customs are depicted here, such as that of weeping before the walls of the monastery near Grahovo, an entirely Oriental custom, which, like many others of like nature, is frequently observable in Montenegro; the custom has been described before, and it is at once picturesque and pathetic, being accompanied by sorrowful gestures and chants calling on the dead. The chapter on Ravenna contains a brief history of the city and its people, its fortunes and its fall; of course it comprises more illustrations of antiquities of Roman and Byzantine origin than any other, including the tomb of Theodoric, the church of S. Apollinare Nuovo, one of the most interesting edifices in the world; that splendid anomaly, San Vitale; the tomb of Dante. The other cities on the eastern coast of Italy are described lightly and brightly illustrated in essays and woodcuts.

*Faust: a Tragedy*. Illustrated by A. L. Mayer and R. Seitz. (London, Hachette; Munich, Strofer.)—This is a sumptuously bound and handsomely printed volume. It contains Mr. Arnold's translation of the first part of 'Faust,' and fifty large illustrations by Herr Mayer, of Munich, and borders by Herr Seitz. We have now, of course, nothing to do with the English version, except briefly to say that it is picturesque and energetic. Nobody would attempt to read 'Faust' in a volume so big as this, and therefore it is only necessary to notice the designs. Most of them are excellent, to say the least, beautifully drawn and engraved, and admirably printed. Some of the decorative examples, borders and headings, are highly meritorious; for example, a German Renaissance Pegasus which surmounts the Contents,

though representing a mere German carthorse, with iron shoes, is full of energy and fire. But, after all, the selection of such a horse for Pegasus is so absurd that one cannot but wonder at the power of whim and fashion in admitting this offence to common sense. Much better is a superb initial *D*, in that reading of the Düreresque manner which has so long been loved and practised in Germany; a stalwart youth in armour holds a cornucopia within the great arch of the letter, a finely, vigorously drawn figure, of highly picturesque quality in design. The frontispiece to the Prelude, comprising a stately dame, who, seated on a throne, holds on high the curtain which has veiled the piece, is apt and fine in all respects. The architectonic accessories to this design, its statuettes, garlands, escutcheons, are all good in their way. The tailpiece to the Prelude is even better in design than the headpiece, being a gaunt, presageful-looking ape in a zany's dress, seated on a cushion, accompanied by tragic and poetic emblems. Nearly all the similar enrichments of this book are of equal value, and full of spirit; see the highly animated peasants' dance which heads the second scene. See, likewise, a group of lovers on p. 50, and other instances which have the charming style of the famous illustrations to German *Lieder* so much admired all over the world. Of the more ambitious works of Herr Mayer, who has produced the larger designs to illustrate the drama, it is impossible to write with so much pleasure as of the minor decorations of the book. It is not that they want merit, but that the merit is rarely of the right sort, while not a few of the works are instinct with a gross sort of luxury. The coarseness of the naked, fat, and stupid woman by whom Faust, under the direction of Mephistopheles, is supposed to be entranced when she is made visible in the mirror, is an instance. There is the commonness of prose in the face and figure of Margaret when Faust sees her at the church porch, a design which is far inferior to the conceptions of more than one fine artist when dealing with the beautiful subject. The face is pretty enough, and pure enough, but not that of the Margaret of Faust. This lack of dignity and elevation pervades the book, and it imparts too much comedy to be in keeping with the tragedy; for instance, Margaret questioning the flower is a nice, intelligent young German lady. On the other hand, it must be admitted that the face of the damsel sitting by the spinning-wheel, although it is quite modern and cannot be Margaret's, is very tender, and beautifully conceived as a study of expression. The character of Margaret, as represented here, becomes more sorrowful and more pathetic as the action reaches its end; but it does not rise to the tragic quality which suits the ideal of Goethe. There is a class of illustrations in this book, intermediate between the two to which our remarks apply, which has the merits of neither.

*Les Chefs d'Œuvres de la Sculpture au Musée du Louvre*. (Goupil & Co.)—To class this publication with the gift-books is to recognize the fact that many persons will welcome something which contains finer examples and higher art than occur in the showy and attractive works which are made to be given away. Here we have nearly perfect reproductions in the photo-gravure process, the examples of which are permanent as well as exact, and only inferior to silver prints of the ordinary brilliant kind owing to a certain dullness of surface which is hardly to be called a defect in transcripts of sculpture. The statues copied so perfectly are the 'Vénus de Milo,' the 'Mars-Borghèse,'—the statue which has been elsewhere, not fortunately, associated in an imaginary group with the Venus, as it is due to another time and artistic motive,—the charming 'Young Fawn,' the spirited 'Centaur with the Bacchic Genius,' the 'Gladiator,' the 'Germanicus,' and other fine antiques. Besides these we find Goujon's 'Diane,' seated bow in hand by the side of the stag; Clodion's 'Bacchante'; Puget's highly dramatic bas-relief of 'Alexander and Diogenes,' and works of Coustou, Thodou, Coyzevox, and Slodtz.

It is a well-chosen series. Another fine book of this sort might be furnished from the modern French sculptures in the Luxembourg.

*Vanity Fair Album*. Vol. IX. (*Vanity Fair Office*).—From pure antique and beautiful modern sculptures of gods, goddesses, and heroes to the notabilities of our own time and the bold yet simple caricatures of "Ape," whom we are glad to see at his work again, and "Spy," who continues to improve, is a long stride in criticism and in history. The ninth volume of this series contains the usual number of portrait-satires, and the hardly less vivid and certainly more kindly notices by "Jehu, junior," who lays about him and pats his contemporaries on the shoulder as before. The collection loses nothing in interest as it goes on, nor are the caricatures less amusing than hitherto, but the subjects are, naturally enough, less notable, for the greater lights of this age have already been satirized. The tendency to caricature is more distinct than it used to be, and humour is scarcer. It may be said that these results of efforts so long continued in one direction are inevitable. The least exaggerated and, therefore, the finer portraits are, in our opinion, those of the Prince Imperial, which is a tolerable sketch, Count Andrassy, a quaint and spirited 'Hungary in Effigy,' Lord C. Hamilton, the Hon. R. Bourke, which has not a little characteristic humour, one of the most happy of "Spy's" productions; His Excellency Kuo Sung Tao, a good study, with some fun in its grotesqueness; Mr. Brassey, by "Ape," a capital example; "Spy's" Rev. A. Tooth, a gaunt figure behind the iron bars of Horsemonger Lane, and "Ape's" amusing Sir F. Seymour, a "masterly" study in its way, and its equal, by the last. Sir John Simmons, an excellent production, is quite worthy of the best skill of the author. The worst specimen is "Spy's" absurdity, too weak to be a caricature,—although it must be admitted the subject was a promising one,—Mr. V. C. Prinsep. The Duke of Cleveland, a preposterous caricature, with the merest semblance of a likeness, and Mr. J. Chamberlain, both by "Spy," are extremely poor.

*The Studies of Sir E. Landseer, Illustrated, with a History of his Art-Life*. By W. C. Monkhouse. (Virtue & Co.)—This book comprises a carefully written digest of details in the biography of the painter, memoranda and criticisms of an appreciative kind, and a large number of cuts reproducing sketches made by Landseer at many stages of his career, and views of localities in which he was interested. The copies of sketches are all excellent. The biographical notes are probably the most complete of their kind, and will be read with attention by all Landseer's admirers; they have been gathered with care, and put together with considerable tact. Less criticism might have been desirable, if not safer, but, even in this respect, the book is always creditable to the author, and many readers may welcome the whole.

*International Art*, illustrated, by E. Strahan (Bradbury & Co.), contains engravings and woodcuts from works exhibited at Philadelphia; the former are very indifferent, cold, poor, and hard; the latter are tolerable, although sometimes coarse and crude. The letter-press is comprehensive and readable, but "popular" in the common sense of that term, occasionally intelligent, often flippant, and not always well-informed enough to be just. Though the author obviously intends to be fair, his pen seems to have run away with him. The remarks on Fortuny and Mr. Millais, on p. 23, for instance, are absurd.

*Leaves from my Sketch-Book*. By E. W. Cooke, R.A. Second Series. (Murray).—We some time ago noticed the first series of these reproductions of sketches and studies in landscape by this well-known artist. The new instalment exhibits the same care, neatness, and precision of draughtsmanship. The defect is a lack of sympathy with the various elements of subjects found in Venice, Naples, and Egypt. Some instances are picturesque and pretty; see the 'Date and Dôm Palms,' on the bank of the Nile, a little



picture. The brief literary notes are clear, concise, and to the point, being descriptive memoranda about the places in question.

*Floral Designs for the Table.* By J. Perkins. (Wyman & Sons.)—We have here numerous designs for table decorations with flowers and leaves, some of which are in questionable taste, while nearly all are complicated and elaborate, and in practice they would be nuisances, fatal to comfort, and distressing to the eye, which, at the dinner-table, demands repose features to set off the glitter of glass and plate. They are printed in colours, and, as plans of a practical kind, they cannot be said to be enjoyable or artistic. Masses of broad, rich, or sober colour are better for the purpose.

*The National Portrait Gallery* (Cassell, Petter & Galpin) continues its career, and contains fair likenesses of men of note, but artistically they are weak, and the carefully written biographies are of more value than the illustrations.

A new illustrated edition of *The Imitation of Christ*, by Thomas à Kempis, issued by Messrs. Chapman & Hall, attests the unfailing popularity of that remarkable work. This edition is finely and clearly printed, and illustrated with suitable designs engraved on metal and wood; artistically speaking, we must say that these productions have many of the defects of the school to which they belong, the false Italian phase of modern German art, of which Overbeck was the chief prophet, if not the creator. They are marked by a spurious sentimentalism which, like all affectations, is inspired from without, not from within. Supremely weak and hackneyed is "My peace I give unto you," where neatness of execution does not make up for lack of spontaneity in the design. Much better is M. C. Lemaire's "Ego sum qui erigo!"—the work of an artist. It is a curious indication of the slight effect of the exhortations of the author that the tradesmanlike device of repeating the cuts has not been omitted.

*The Bird World described with Pen and Pencil.* By W. H. D. Adams and H. Giacomelli. (Nelson & Sons.)—This is a capital gift-book for an intelligent boy fond of nature, and birds in particular, for it combines solid and yet readable letter-press, containing details of birds' manners and customs, occasional anecdotes and well-chosen scraps of famous verse on birds, their forms and habits, and neat, well-studied sketches of the subjects, the landscapes in which they live, and their methods of gaining a livelihood.

#### ART FOR THE NURSERY.

*The Instructive Picture-Book.* 2 parts. *The New Picture-Book.* (Stanford.)—These volumes are newly issued editions of very good little-boys' books, with a plainly written text and coloured engravings of objects, birds, boys, quadrupeds, vegetables, fruit, and the like, all acceptable in their way, and forming, in fact, a large collection of object-lessons for young children under seven years of age, and for others of more years.—*Little Blue-Bell's Picture-Book* (Routledge & Sons) is a pretty little book, with a tasteful cover, the defect of which is a gaudy picture inserted. Some of the cuts within are very pretty, especially those which represent children. Many of those which include animals are by Mr. H. Weir, and capital; the larger number are unobjectionable, but commonplace, and all seem to have been made to do duty in other books, meeting here for the first time.—*Little Folks* (Cassell, Petter & Galpin) is a well-known "Magazine for the Young," a capital little work for small people, with many nice illustrations; the large cuts are, as a rule, inferior to the smaller ones.—*Mother Goose's Jingles* (Routledge & Sons) contains lively nursery rhymes and many good and spirited, some poor, and many stupid, woodcuts to match. Here, again, the small designs are the best.—*Little Curly Pat's Picture-Book*, by Mrs. Salo Barker, illustrated (same publishers), is a reprint of nice and carefully-written tales and essays in verse and prose, with cuts of very unequal merit, the indifferent predominating.—

*Mother Goose's Melodies*, illustrated (same publishers), contains poems and songs of note and spirit, enriched by capital vignettes and vivacious music.—*Routledge's Holiday Album for Boys*, and *Routledge's Holiday Album for Girls* (same publishers), each contains edifying stories and poems, with the supreme merit of being but a page long. The notion of producing such books was new and refreshing. It has been well carried into effect, and the books are none the worse for the accompanying cuts.—*Mother Goose's Nursery Rhymes and Fairy Tales*, illustrated (same publishers), is a collection of the immortal romances and verses of the nursery, and innumerable woodcuts, the greater number of which we think we have seen before; however this may be, nearly all of them are excellent. It is likely to be a very acceptable present for a boy from nine to eleven years of age, and it has that merit which boys appreciate: there is plenty of it.—*Little Primrose's Picture-Book* and *Little Forget-Me-Not's Picture-Book* (same publishers) are compilations of cuts, many of which have appeared elsewhere; they are very good in their way, and adorn acceptable little books.—*One Hundred Picture Fables drawn by Otto Speckter*, with *Rhymes from the German of Hey* (same publishers), contains the charming and well-known cuts and verses, which are models in their way, and of which it is to their honour to say the blocks are a good deal worn, and the verses, though translated, are heartily acceptable, because they are not goody, but natural and sincere.—*Hookeybeak the Raven*, and *other Tales*, illustrated by W. Busch (same publishers), has been translated from the German by Mr. Dulcken. It contains many capital little designs, full of fun and character, and lively verses to boot, that have been translated with true spirit and rare feeling for the *clan* of the originals. "Hans Hucklebein, der Unglücks-Rabe," is "something like a bird."—*Three Little Naughty Boys*, illustrated by C. A. Doyle (Edinburgh, Waterston & Sons), is the caricature of a "moral," which might be better illustrated.

#### THE EXCAVATIONS AT OLYMPIA.

PAUSANIAS, as your readers may remember, thus expresses himself respecting the west pediment of the Temple:—"In the pediment Alcmenes has represented the fight between the Lapithæ and Centaurs at the wedding of Pirithous. In the middle of the pediment stands Pirithous; beside him, on one side, Eurytion, who has seized the wife of Pirithous, Deidamia, and Caineus, who is assisting Pirithous; on the other side, Theseus, who with a hatchet keeps off the Centaurs. Of the Centaurs, the one has seized a maiden, the other a lovely boy." If, with these words in his mind, the student examines the sculptures discovered at the excavations, he can already conceive with tolerable exactness how the statues were arranged. In the middle, no doubt, stood the beautiful and youthful colossal figure which I described in my last report, with its Apollo-like head turned towards the right, the uplifted right arm stretched out, the left arm hanging down, which held in the hand a bow, or something else. To the modern archaeologist the figure seems to represent Apollo: Pausanias, however, identified it as Pirithous. Further, on both sides stood groups of Centaurs bearing off women. We can, in accordance with the laws of art, presume that the long stretched equine bodies stood towards the outside, that is, towards the corners of the pediment, while the women were placed towards the inside, towards the Apollo or Pirithous. Since the lines of the roof slope from the centre to the corners, it, of course, follows that the tallest figure, the standing woman, came first, then the head of the Centaur, and then his back, which was much lower. Otherwise, between Apollo and the woman there would have been an insupportable empty space above the back of the Centaur. Now the group described in my last communication, which has been so happily put together out of four or five pieces, is in its *motif* sufficiently clear. The long body of the horse is turned towards the left: the Lapith woman

is on his right; with his two forelegs he holds her fast; his left arm is clasped round her body, and he seizes her in the side from behind with his hand. The woman struggles with all her might to defend herself: with her right hand she thrusts back the lustful face, with the left she clutches firmly the beard of the ravisher. This group, of which only the woman's head and some parts of the extremities are missing, stood, therefore, on the left of Apollo—by left I mean the spectator's left. Now since Apollo looks to this side, which was to him the right side,—since, also, his right hand was stretched towards this side, helping, protecting, threatening,—and since Apollo was taken by Pausanias to be Pirithous, it is obviously necessary to identify in this group Eurytion carrying off the wife of Pirithous, Deidamia. This head covered with the thick cap, these features inflamed with wine and lust, belong, therefore, to the king of the Centaurs, Eurytion. The beautiful woman in the delicate drapery, whose noble countenance we have not yet been privileged to behold, is the spirited, bold Deidamia. On the left of her, then (according to Pausanias's account), must the Lapith Caineus have stood.

The group which stood on the right of Apollo is almost complete. It is that of which Pausanias remarks, "of the Centaurs the one has seized a maiden." To it belongs the head of this Centaur, found on the 26th of October, which I mentioned last time. Its *motif* was as follows. The Centaur, who has a grinning face, furnished with a huge beard, and whose bald head was surrounded by a bronze circlet, has galloped here from the right. With the left arm he embraces the woman round the hips, with the right he clutches her bared bosom, while he has laid his fore-hoof on her thigh. She seeks to extricate herself from his embrace, and strives with both hands to keep off the wild beast's hands, and she still keeps pushing back his head with her left elbow, the traces of which yet remain on the left cheek of the Centaur. The features of the noble and beautiful face of the woman are marked by an anguish that reflects the struggle. According to Pausanias, this group is followed on the right by Theseus, who has also been found. The arms, which once wielded a hatchet, are lifted on high; the figure was turned towards the right, therefore the left fore-arm, which was behind the head and turned to the wall, was not worked out, and the left upper arm attached to the head. Between the two arms was the head, bent forwards. The youthful body is wrought in a carefully life-like fashion. Also of the group in which the beautiful boy is seized by a Centaur, the body of the boy was found last year, but without the head. The right hand of a Centaur grasps his body. To him belongs the piece of the upper part of the left thigh found on the 25th of October. So a portion of the works of Alcmenes, that have been so luckily discovered, can be arranged with tolerable certainty in accordance with the account of Pausanias.

But from Olympia comes report after report of new discoveries. Scarcely a day passes without new treasures being rescued from the soil. On the 12th of November was found in the west of the Temple of Zeus, 17 metres before the front pillars, in a very deep bed of earth, a great bronze plate in the form of a trapezium, in most archaic chased work, 0.85 metre high. The style of the figures pretty nearly corresponds to that of the oldest Corinthian vases. The representations are arranged in four bands lying one above the other. In the lowest is to be seen a woman with four wings, who in each hand holds a lion by the hind foot, similarly to the Artemis on the chest of Cypselus (Paus. v. 19, 5). In the second row Hercules, as a kneeling archer, shoots at a fleeing Centaur. He is still, as in the oldest art, without the lion's skin and club, and carries the quiver on his back, not on his shoulder. The fore-legs of the Centaur are human in shape, as on the chest of Cypselus (Paus. v. 19, 7). On the third band are two griffins opposite one another, on the fourth three eagles. The spaces between the figures are filled up with rosettes, which, like everything in

this remarkable work, are worked with the greatest neatness and care.

A wall of late date, put together of fragments of pillars and statues, which runs eastwards from the east front of the Temple of Hera, has already yielded three Roman draped statues; unfortunately headless. The two female figures are furnished with the names of the artists. The one is by the Athenian Eros, the other by the Athenian Aulus Sextus Eraton; the third, a man with a bundle of rolls, found on the 14th of November, was made by Eleusinius. They are mediocre repetitions of well-known types of the Athenian workshops of the Roman Empire.

South-east from the Temple of Zeus, at a greater distance, a whole system of new trenches has been opened. In one of these was found a four-sided pedestal of white marble, and all four sides are covered with reliefs of the height of a span. They are in bad preservation, but belong to the best period of Greek art. Especially is a representation of Heracles standing over the Nemean lion praised as wondrously beautiful. Among the many new inscriptions one appears especially interesting. It runs, "The Olympian Council and the people of the Eleans [have erected this statue] to Heracitus, the descendant of Phidias, the Phædyntes of Olympian Zeus, on account of his piety towards the God and his benevolent disposition towards the Eleans." Pausanias tells us (v. 14, 3) that the descendants of Phidias, who wrought the great Chryselephantine statue of Zeus, lived at Elis, were called Phædyntes (in the inscription it is Phædyntæ), and had assigned to them the office of keeping the statue free from dirt and dust, and rubbing the ivory with oil. Now we learn from this inscription that one of them, several centuries later, was called Heracitus, still filled the same office, and had been of service to the god as well as to the people of the Eleans. So long, therefore, survived the race of the celebrated Phidias.

JULIUS SCHUBRING.

#### SOUTHWELL MINSTER.

The Rectory, Lincoln.

I HAVE no desire to provoke controversy with regard to the restoration of Southwell Minster, with which, to avoid possible misapprehension, let me say I have no connexion, official or otherwise.

The object of my former letter was simply to correct the misstatements, neither few nor unimportant, in the original notice in your columns, and to endeavour to allay the apprehensions that notice was certainly calculated to awaken, by stating the facts.

My letter was confined to the three points singled out for condemnation in your paragraph of December 1st, the raising of the roofs, the rebuilding of the spires, and the supposed destruction of the choir screens. As I was dealing with the future, I purposely omitted any reference to the past history of the restoration, or I might have put my finger on several decided blots. With your correspondent G. Y. W. I regard the removal of the fourteenth century window—was there more than one?—from the western face of the south-west tower and the substitution of a modern Norman window as an unhappy mistake. The same will apply in a less degree to the treatment of the perpendicular windows of the aisles. Other minor errors may also have been committed, including the removal of the tomb of Archbishop Sandys and other memorials from their original position. But, on the whole, I repeat, the restoration has been a careful and conservative one. May I be permitted to say, further, that G. Y. W. does not treat the restorers with the fairness with which even the most fanatical anti-restorationists might be expected to show to their enemies? If "the Booth Chapel has been carted away," it might have been fairly stated that this took place in 1784, nearly a century since. If "the choir has been swept clean," it should have been added that nothing has been swept away but intrusive galleries which completely blocked up the aisles, and deal pews, painted

stone-colour, which encumbered the floor, put up at the beginning of this century. If such modern abominations are sacred in the eyes of anti-restorationists, I must part company with them.

Again, G. Y. W. takes for granted that the re-roofing of the church involves the destruction of the wooden ceilings of nave and transepts. Does it so? *Je ne vois pas la nécessité.* The high-pitched roof of the nave of Selby Abbey church has been recently restored by Sir G. G. Scott, without touching the wooden ceiling below. The same conservative course will, doubtless, be adopted at Southwell. Is it wise, may I ask, to weaken a cause by erroneous statements, and the imputation of the worst intentions?

With regard to the desirableness of the restoration of the roofs and spires, I would call attention to some words of the late Rev. J. L. Petit, commenting on the injury done to the outline of the minster by their removal:—"The aspect of the building has been somewhat changed by the demolition of its high-pitched roofs, and of the wooden spires on the western towers. The roof of the nave and transepts rose nearly as high as the lower string of the [central] tower; that of the choir was much higher, rising nearly to the top of the arcade above. The chapter-house had also a lofty pointed roof, as at York and Lincoln. The alteration has certainly been no improvement, as it makes the nave deficient in height. The elevation of the western towers would not have been so much injured by the height of the gable and the pitch of the roof as it is by their present connecting parapet—a horizontal embattled one—and the character of the central tower being massiveness rather than height, a little reduction of its height above the line of the roof would have been far less prejudicial." Thorough anti-restorationist as he was, no one, I am certain, would have rejoiced more heartily than Mr. Petit at the proposed restoration of these long-lost features, which it should be distinctly remembered may be carried out without altering, or even interfering with, a single ancient detail. EDMUND VENABLES.

#### Fine-Art Gossip.

MR. E. BARRY'S lectures on architecture at the Royal Academy will be delivered as follows:—January 31st, February 7th, 14th, 21st and 28th, March 7th, each evening at eight o'clock, in Burlington Gardens.

A FEW weeks ago it was proposed to establish an annual Fine-Art Exhibition in Leeds for Yorkshire. The idea was immediately taken up, and a public meeting was held in Leeds on the 20th inst., when ways and means for establishing an exhibition were discussed. A widely spread interest is manifested in the project, and it is hoped that by the autumn of next year an exhibition may be opened, second in quality to none in the province.

ON the 19th instant a memorial portrait statue of Dr. Graves, of Dublin, was unveiled in the Hall of the College of Physicians in that city. It is the work of Mr. A. B. Joy, one of Foley's pupils.

AS the omission of the word "Hissarlik" before "relics," in a sentence in our review of Dr. Schliemann's new volume, has misled some readers, we may explain that the relics now at South Kensington are the Hissarlik relics. Those from Mycenæ are at Athens, and, as we went on to say, home-staying readers are dependent for their knowledge of them on Dr. Schliemann's book.

FRENCH art has been employed on many odd subjects, but none of these has surpassed in strangeness that which is represented in the picture painted for the municipality of Paris, to wit, "un tableau symbolisant l'octroi de Paris." M. Jobbe-Duval, known by certain huge canvases in various public buildings in Paris, is the enterprising artist whom fate has chosen to symbolize the Octroi of Paris.

M. GRUYÈRE has just completed a statue of 'Sécurité' for the staircase of the Prefecture of Police, Paris. M. H. Chapu has produced the companion figure, which is styled 'Prudence.'

WHAT is called a new Pompeii has been discovered in Italy, the ancient Sipontum, near Manfredonia, at the foot of Mont Gargano, in Apulia. The relics comprise a temple of Diana, with a portico nearly twenty metres in extent, a large necropolis, and more structures of public importance. The Italian Government has undertaken excavations at this place, and on a considerable scale.

A HUGE statue of Fame, destined to surmount the Palais du Trocadero, Exposition Universelle, 1878, is now progressing rapidly towards completion in the atelier of M. A. Mercée. The figure is of bronze, nearly six metres high, holds forwards in the left hand a wreath of oak and laurel, is standing, resting on the right leg, the left leg being concealed by abundant drapery.

ONE of the latest illustrations of the preposterous mania for "restoration" is the proposal to restore a certain rock-cut chamber at Dunfermline, known at St. Margaret's Cave, an oratory which Queen Margaret of Scotland is traditionally said to have used.

THE death is announced of Philip Veit, the well-known German artist, who took an active part in the labours of the school of painting founded by Overbeck and Cornelius. Herr Veit was born at Berlin in 1793. After taking part in the campaigns of 1813-14-15, he went to Rome, and on his return to Germany, in 1816, he settled at Frankfurt. He executed a large number of frescoes and pictures, chiefly religious or allegorical.

#### MUSIO

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY NEXT, January 4, at 7.30, Mendelssohn's 'ELI'AH. Miss Anna Williams, Miss Ellen Horne, Madame Patey, Madame Poole, Mr. Edward Lloyd, Mr. C. Henry, and Mr. Santley. Organist, Mr. Willing.—Tickets, 5s., 2s., and 1s. 6d., at Exeter Hall.

#### HER MAJESTY'S THEATRE.

THE system adopted by Mr. Carl Rosa of introducing foreign operas in English, and now followed by Mr. Mapleson, is, after all, but a revival of the scheme of management first started by the late Mr. Arnold at the old Lyceum Theatre, where the German lyric drama was long in the ascendant for adaptation. The doors of the Haymarket Italian Opera-house have been reopened with a version of a one-act opera very popular in France and in Germany, the 'Chalet,' by the late Adolphe Adam. MM. Scribe and Mélesville wrote the libretto of the 'Chalet,' and it so tempted Donizetti that he selected the subject for his opera, 'Betty,' which is associated here with the name of the contralto, Mdle. Alboni, and which was produced in English first at the Grecian Saloon with the late Mr. Robson in the cast. The late Mr. Keeley sang in the 'Chalet' ('The Swiss Cottage') at the Lyceum, and an adaptation of 'Betty' was brought out at the Gaiety Theatre in 1870, with Madame Florence Lancia and Mr. Cummings, so that both the works of Adam and of Donizetti have been familiar to amateurs, and it is very hard to decide which is the more melodious and attractive, the French comic opera or the Italian *buffa* production. The artists in the present revival of the 'Chalet' included two names hitherto unknown to London, Mdle. Hélène Crosmond as Betty, and Mr. George Power in the tenor part of Daniel. Mr. George Fox, who was the baritone, Max, has been playing at the Crystal Palace opera representations, and is, therefore, no novice.

The new tenor and the new soprano made a favourable impression. The voice of Mr. G. Power is a light tenorino; his method is good, and he can act; he is a near relative of the famed Irish actor, Mr. Power. Mr. Fox's vocal and dramatic capabilities were displayed in the music of the rough soldier. Mr. Weist Hill was the conductor. The 'Chalet,' however, was evidently only regarded as a *lever de rideau* for the spectacular attractions of the ballet pantomime, 'Rose and Marie; or, the Reward of Filial Love,' the title indicating the struggle between good and evil,—the Rose, a daughter of the Queen of Flowers, a Gnome King,



and a very dutiful and affectionate child, Marie, being the three chief characters, who in action explain the incidents of the fairy story, until the transformation for the harlequinade takes place. There was a very gorgeous and, in some portions, a picturesque *mise en scène*. Despite the mishaps usual at a first representation, the pantomime of the children and their combination in the *divertissements* were expressive and graceful. As a Christmas childish piece for children, 'Rose and Marie' is likely to please, and Madame K. Lanner has reason to be proud of her pupils.

## THE LYRIC DRAMA IN PARIS.

THE Paris *Journal Officiel* of the 22nd inst. contains a long Report of the Committee on the Budget of the Fine Arts, presented to the Chamber of Deputies. The portions of the Report relative to the national opera-houses in Paris are curious and interesting. The amount of the subventions for 1877 was 1,847,500 francs; for 1878 the credit asked is 1,851,500 francs, being an increase of 4,000 francs. The Director of the Grand Opéra, whose annual grant is 800,000 francs (32,000*l.*), between 1875 and 1877 has restored to the *répertoire* thirteen works, namely, 'La Juive' and 'La Reine de Chypre' (Halévy), 'Hamlet' (M. Ambroise Thomas), 'Faust' (M. Gounod), 'Guillaume Tell' (Rossini), 'La Favorite' (Donizetti), 'Don Juan' (Mozart), 'Der Freischütz' (Weber), 'Les Huguenots', 'Le Prophète', and 'Robert le Diable' (Meyerbeer), eleven operas, and 'Coppélia' and 'La Source,' two ballets. He has yet to restore 'L'Africaine' and 'La Muette' (Masaniello of Auber). The Director is bound to produce each year one grand opera and a ballet or a one-act opéra. In 1875 the five-act opera 'Jeanne d'Arc,' and the three-act ballet 'Sylvia,' were given; and in 1876 the five-act opera 'Le Roi de Lahore' (Massenet), and the one-act ballet 'Le Fandango,' were brought out; but, adds the Report, the Director is in default for 1877, and he will, therefore, have to produce in 1878 two grand operas and two ballets. The expectation that the 'Francesca de Rimini,' by M. Ambroise Thomas, would be performed during the International Exhibition, has not been realized, owing to the excessive terms (*prétentions inouïes*) of the interpreters required by the authors; but, owing to the abandonment of the new work, the Director has come to an agreement with M. Gounod for the 'Polyeucte,' the rehearsals for which will be commenced without delay. The financial position of the Grand Opéra is good; the first biennial period yielded to the Administration of Fine Arts a profit of 466,674*fr.* 90*c.*, of which 386,675 francs were assigned for the remaking of the decorations destroyed by the fire at the theatre in the Rue Le Peletier, and 80,000 francs were awarded as an extraordinary subvention for the Théâtre Lyrique. The year 1877 will realize 100,000 francs, which will pay a portion of the outlay to mount 'La Muette de Portici.'

As regards the Opéra Comique (Salle Favart), the Report points out that, owing to the delay in reopening the theatre, which required to be re-decorated, and to have a new company, with band and chorus, the new Director (M. Carvalho) had not been able to mount ten acts of new operas as yet; but he had revived 'Le Pré aux Clercs,' 'Zampa,' 'Fra Diavolo,' 'La Fête du Village Voisin,' 'La Dame Blanche,' 'Cendrillon,' and 'Lalla Rookh,' besides producing 'Cinq-Mars' and several one-act works. The Committee, although disposed to be indulgent, state that the conditions on which the State grants financial support must be fulfilled by the directors, as the principal governmental object is to favour the productions of young composers and authors.

As to the Théâtre Lyrique, the Director had revived 'Giraldi,' 'Oberon,' 'Les Charmeurs,' 'Martha,' and 'Si j'étais Roi,' besides producing the new works 'Dimitri,' 'Le Magnifique,' 'Paul et Virginie,' 'Le Timbre d'Argent,' 'Le Bravo,' 'La Clé d'Or,' 'L'Aumônier du Régiment,' 'Graziella,' and 'Raffaello.' The operas besides in preparation are 'La Statue,' 'La Courte Echelle,' 'Gilles de

Bretagne,' and 'Don Pasquale.' The Committee praise the activity of the Director, and point out that the striking success of 'Paul et Virginie' is evidence that a public can be found to appreciate works of a high class, and that popularity is not confined to trivial operettas. The failure of the undertaking is regretted; but various combinations are under consideration to support the Lyrique, which has rendered young composers material service, and which, from the art point of view, is worthy of the greatest interest.

The increased remuneration voted during the last year to the Conservatoire de Musique is pointed out as having afforded additional instruction in musical and dramatic declamation to the young pupils. The Report approves of the suggestions of M. Schoelcher (Senator) to add to the value of the museum and library by increased accommodation, and recommends the Minister of Public Works to carry out the extension without delay. The expenditure for the Paris Conservatoire is 238,200 francs, and for the schools in the provinces 25,300 francs.

There is no doubt entertained in Paris that the Report of the Committee on the Budget of Fine Arts will be fully approved by the Chamber of Deputies. It is certainly a remarkable fact that, besides the three opera-houses receiving Government support, Paris can support the Italian Opera-house, the Renaissance, the Bouffes-Parisiens, and other theatres devoted to operatic productions, whereas in London, with a population of five millions, there is not one national theatre devoted to the lyric drama.

## Musical Society.

THE musical entertainments for the holiday week have been ballad, choral, and military band concerts at the Crystal and Alexandra Palaces, and a morning and an evening concert at the Royal Albert Hall; but the Boxing-day programmes were all of a very ordinary and routine nature, the only feature indicative of the times being the selections of songs, marches, &c., of various nationalities. The services of our leading vocalists have been in requisition both for town and country, for at no former Christmas have such numerous performances of the 'Messiah' been given in the provinces, particularly in the large manufacturing towns. At a Christmas Eve Organ Recital, combined with a selection from the 'Messiah' and other sacred compositions, at Edinburgh, under the direction of Sir Herbert Osakeley, Mr. R. Drummond was the tenor. The conductor's setting of the Rev. Gregory Smith's hymn, 'Evening and Morning,' was redemanded.

The sixth and final Orchestral Concert of the Glasgow Choral Union was given on the 26th inst., conducted by Dr. Von Bülow. In the programme, which was international in the selection, Signor Bazzini's overture, 'King Lear,' Mr. Sullivan's 'Marmion' Overture, the 'Danse des Sylphes' and 'Rakety' March, from Berlioz's 'Damnation de Faust,' Dr. Liszt's symphonic poem, 'Les Préludes,' an organ work by J. S. Bach ('Passacaglia'), and John Field's Pianoforte Concerto, No. 2, in A flat (the pianist, Dr. Von Bülow, were introduced.

NEXT week there will be two oratorio concerts: the first on the 3rd prox., with Mr. W. Carter's Choir, when the 'Messiah' will be given; the second on the 4th, when the Sacred Harmonic Society will perform Mendelssohn's 'Elijah,' Sir M. Costa conductor. Evening concerts will also take place this evening (Saturday), and on the 31st inst., and New Year's day.

Two new operas have been produced in Germany and Italy; at Leipzig it was a four-act work by Herr Edmond Kretschmer, entitled 'Heinrich der Löwe'; at Turin it was a composition by Signor Raffaele Coppola (not the recently deceased composer of that name), called 'Demetrio.' The 'Zilia,' by the young Cuban musician, Signor Vilatte, has been withdrawn from the Paris Italian Opera-house.

## DRAMA

THEATRE ROYAL DRURY LANE.—BOXING NIGHT, December 28, was produced the Grand Christmas Pantomime, 'THE WHITE CAT,' by S. L. Blanchard, scenery by W. Hervey, in which the celebrated Vokes family made their re-appearance in London. Première Danseuse, Mlle Pissier. Double Harlequinade.—MORNING PERFORMANCE, Saturday, December 29, and every Monday, Wednesday, and Saturday during the month of January.—Box-office open from ten till five daily.

## THE WEEK.

FOLLY.—'A Night of Terror,' a Musical Madness, in Three Fyles. By Charles Wyndham and Arthur Mathison. OLYMPIA.—Revival of 'The Turn of the Tide,' a Drama, in Four Acts. By F. C. Burnand.

AN unusually large proportion of the London theatres produced on Saturday last the novelities ordinarily left for Boxing Night. So little originality or merit is there in the majority of these, that justification is not easily found for burdening our columns with the baldest record of their appearance. One piece alone has any claim to be considered new. 'A Night of Terror,' which was given at the Folly Theatre, is a compilation from a variety of French vaudevilles of the lightest possible stamp. It is the most extravagant piece yet produced of the most extravagant class ever put on the stage. At some future time the historian may be able to show the processes by which a nation once conspicuous for its gravity, and accustomed to accept the reproach that it took sorrowfully its very pleasures, came to find delight in plays in which the wildest assumptions of farce and the utmost licence of burlesque are outstepped. As yet we are too much in the crowd to judge of what is going on, and must content ourselves with stating that in the present instance the public received with delight a work in which absurdity is the only recommendation, and in which everything reasonable, even to the connexion between cause and effect, seems to be overlooked. Of the plot we will say no more than that the chief source of amusement is found in the abandonment of the most characteristically masculine portion of his attire by one of the *dramatis personæ*, who is pursued by a jealous and an irate husband, and in his endeavours to substitute for the missing garment things never intended to serve such a purpose. The most preposterous work may serve as a vehicle for the display of real talent. We may own accordingly that in the absurd situation described Mr. Hill showed himself a genuine comedian. It is time that this actor, who has not hitherto been seen to full advantage, should show himself in some part in which he may be compared with his predecessors. His unconscious humour and his unquestionable self-satisfaction should be of service in a rôle like Bottom the Weaver. 'A Night of Terror' has been supplied by Mr. Wallerstein with some good music, partly original, partly selected.

Mr. Burnand's drama, 'The Turn of the Tide,' cannot be said to have improved greatly in the course of the eight years during which it has been laid by. Its faults, which are many, are the same against which censure was at first directed, and it has not even been compressed within limits much more close than those it at first reached. It still takes close upon four hours in performance, and the scenes of conjugal recrimination between two of the characters still occupy a portion of the play altogether disproportionate to their merits, which, indeed, are not far from nil. The one dramatic situation it contains, in

which two lovers, between whom an unsurmountable obstacle exists, since one of them is married, find themselves caught in a cavern by the advancing tide, and in what seems to each a supreme moment own their mutual passion, still gives the play what hold it has upon the audience. A certain measure of sympathy of a not too healthy kind is, however, aroused by the love passages in general. The play, as a whole, is uncomfortable, and would be the better for a good deal of alteration. It is acted with much care so far as the principal characters are concerned. Mr. Henry Neville is quite suited to the part of the hero, *Philip Earncliffe*, of which he gives a good interpretation; not less satisfactory is Mr. Forbes Robertson as his companion, *Edgar Greville, A.R.A.* Mr. G. W. Anson's marked capacity has comparatively little scope for development as *Mr. Danby*, a species of *parvenu* of abnormal vulgarity, and Mrs. John Wood over-emphasizes in very amusing fashion his equally vulgar wife. Miss Florence Terry shows grace and tenderness as the heroine. Other parts are fairly sustained, a due presentation of the piece having necessitated a great strengthening of the company previously at the Olympic.

Pantomimes were produced on Saturday at the Adelphi and Gaiety Theatres, at the Aquarium, the Crystal Palace, and the Alexandra Palace. There is nothing in any of these productions to call for notice in any journal taking a standard higher than that of mere news. At some of the East-end or outlying theatres, also, the pantomimes were produced last Saturday.

#### Dramatic Gossip.

A NEW comedy by Mr. W. S. Gilbert is in preparation for the Olympic Theatre.

'LA CENTIÈME DE HAMLET,' a posthumous drama of Théodore Barrière, produced at the Théâtre Historique, is unworthy of its author's reputation. The work which attains its hundredth representation is not the tragedy of Shakespeare, but the opera of Ambroise Thomas, the scene on which it is played with so much success being that of the theatre of Clermont Ferrand! A farmer of Anvergne, who is tired of his wife, and has fallen in love with a young girl, takes the opportunity of the hundredth representation to strangle the former in a box of the theatre, and then, to hide the traces of his crime, sets fire to the house. When the girl, who is pursued by the murderer, sees no other way of escaping his attentions, she attempts to drown herself, and her father—who, after a not too reputable career, has gone mad—seeing her in the water, takes her for Ophelia. The heroine is rescued by a sailor lover, and the father, after having, while mad, stabbed the farmer, finds the operation so healthful he at once recovers his sanity. This is poor stuff for the author of 'Les Filles de Marbre' and 'Les Faux Bonshommes.'

THE Théâtre du Château d'Eau has revived 'Les Nuits de la Seine,' a five-act melo-drama of M. Marc Fournier, first produced at the Porte Saint-Martin in 1852.

ACCORDING to custom, the anniversary of the birth of Racine was celebrated at the Comédie Française and the Odéon by the production of short *à propos* sketches. The novelty at the house first named was entitled 'Parthenice,' and was by M. Émile Moreau; that at the Odéon was by M. Pierre Giffard, and was called 'Les Procès de Racine.'

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## ARRANGEMENTS FOR 1878.

The Contents of the PORTFOLIO for 1877 having been largely devoted to the Works of the Old Masters, it is intended to give in the coming year unusual prominence to Contemporary Art.

Several ETCHINGS from PICTURES by CONTEMPORARY ARTISTS will appear. Among the names of the Painters who have kindly promised contributions may be mentioned M. MEISSONIER, Sir JOHN GILBERT, R.A., Mr. ORCHARDSON, R.A., Mr. ALMA TADEMA, A.R.A., Mr. CARL HAAG, Mr. L. FILDES, Mr. CARL SCHLOESSER, and Mrs. ALLINGHAM. The Etchings will be executed by M. L. FLAMENG, M. RAJON, M. DUPONT, Mr. LOWENSTAM, M. LURAT, M. RICHTON, and M. LHUILLIER.

Mr. BEAVINGTON ATKINSON will contribute a Series of Articles on The SCHOOLS of MODERN ART in GERMANY, to be illustrated by Line Engravings from Pictures by Living Artists, executed by the best German Engravers.

Several Etchings of EDINBURGH, from Pictures painted expressly by Mr. SAM. BOUGH and Mr. LOCKHART, will appear during the year. These Etchings will be accompanied by Notes by Mr. ROBERT LOUIS STEVENSON. Two Pictures are already finished, namely:—

DISTANT VIEW of EDINBURGH. By SAM. BOUGH, R.S.A.  
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Other characteristic and picturesque subjects will be carefully selected, and will be Etched by M. BRUNET DEBAINES and Mr. KENT THOMAS. Amongst other Etchings that will appear may be named the following:—

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The wonderful accuracy of M. AMAND DURAND'S process of Heliogravure having been proved during the present year by the reproduction of Old German Engravings, it is intended to employ it in 1878 to copy fine Etchings which are mentioned in Mr. Hamerton's 'Etching and Etchers.' The first edition of that work, now difficult to procure, and worth six times its original price, contained a little collection of its own; but the second and cheaper edition was limited in illustration to copies from portions of plates, explanatory of technical matters. The larger page of the PORTFOLIO makes it possible to supply what many purchasers of the work in England and America have felt to be a desideratum—namely, a Series of Illustrations, selected for their artistic value, and reproduced so perfectly as to be truly Fac-similes of the originals. Several of the following Etchings will be thus issued:—

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"	...	...	Descent from the Cross.	WILKIE	...	...	Pope Examining a Censer.

Mr. Hamerton's 'Life of Turner,' the publication of which has been unavoidably interrupted, will be resumed and, it is confidently hoped, concluded during the year.

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